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Vol. 6.

No. 14.

KUNKEL'S

MUSICAL REVIEW.

DECEMBER, 1883.

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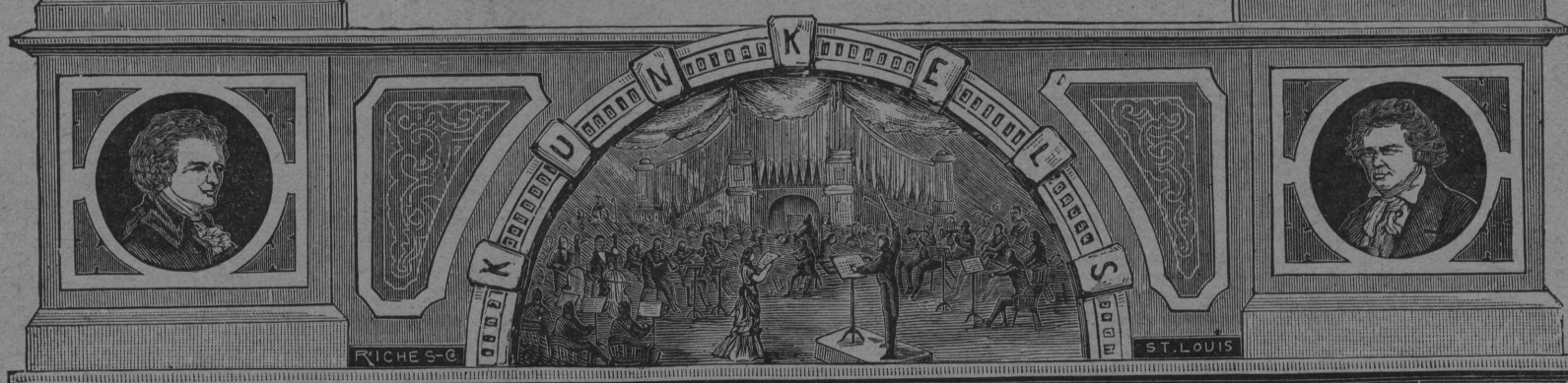
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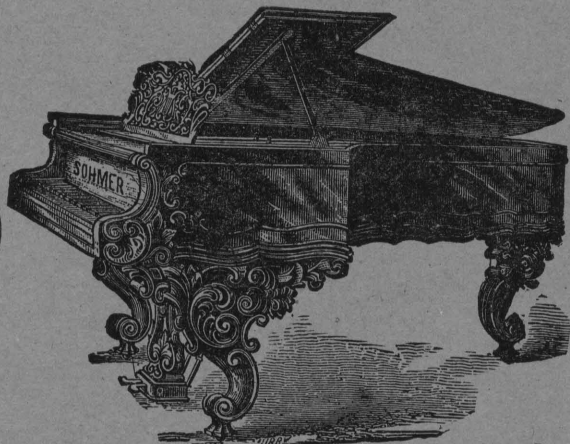
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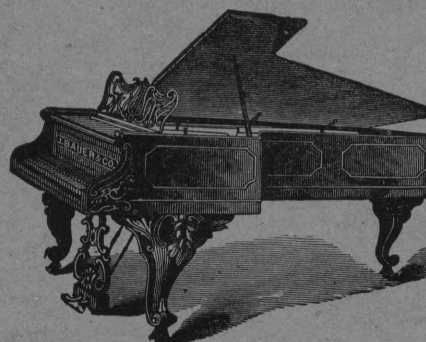
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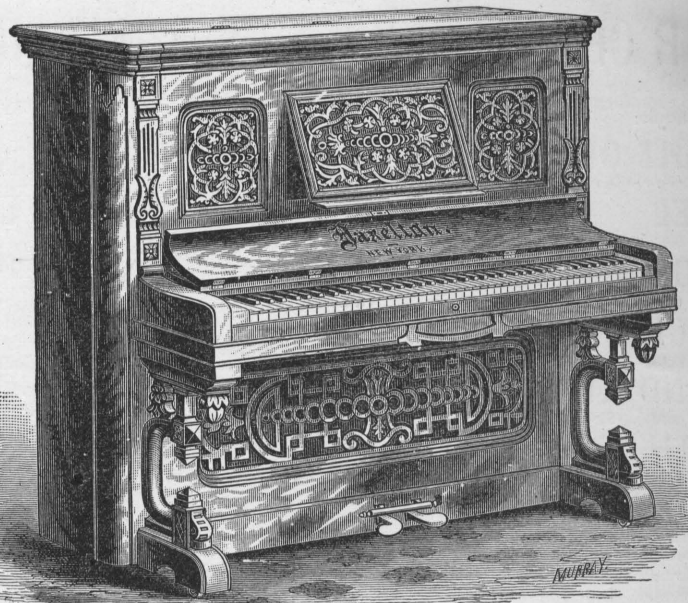
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VI.

DECEMBER, 1883.

No. 14

MRS. BELLE COLE.

MRS. COLE, whose picture appears on this page, is a native of the State of New York and a resident of New York City. It is only within the last three or four years that she has come prominently before the public as a concert singer, and the query put to us at the time of the Veiled Prophets' concert by one of the members of the Temple Quartette of Boston, who then heard her for the first time: "Where has that woman been hiding herself with that magnificent voice of hers?" is a common and natural one.

The reputation she has gained for herself in the short time she has been before the public as a concert and oratorio singer, first in the east and more recently as the contralto of the great Thomas transcontinental tour, is in all respects enviable. Mrs. Cole has a voice of unusual compass, strength and purity; her articulation is very distinct and her singing has that indescribable, sympathetic quality or power which seems to establish a magnetic current between the singer and audience and to which, more than anything else, we think, she owes her popularity wherever she appears. The picture we have given is the best we could obtain but really does not do Mrs. Cole justice. It is correct enough as to the features in general but it has a somewhat determined (we had almost said soldierly) expression which is foreign to the original, whose natural expression is one of good nature and jollity.

WAS HANDEL A PLAGIARIST?

IN our last issue, under the head of "Musical Plagiarism," we gave, among other instances, that of Handel. The *Musical Record* comes to the rescue of the great composer in the following manner. Our readers are as well able as we to pass upon the probabilities of the case.

Charges of plagiarism have at various times been brought against George Frederick Handel, and the question seems to be as far from a settlement as ever.

The principal charges of this kind are that Handel appropriated portions of "Israel in Egypt" from Erba's "Magnificat," and also took certain passages of "The Dettingen Te Deum" from a composition by Urio.

In the year 1857 some one brought to public notice the fact that there was in the Library of the Sacred Harmonic Society of London, a MS. copy of a "Magnificat" identical with a work in the Handel MSS. at Buckingham Palace, in Handel's own autograph, the latter having nine movements very similar to passages in "Israel in Egypt;" in fact, some of these movements can scarcely be said to differ at all.

It has generally been understood that the Buckingham Palace MS. was the original draft of the oratorio, in some degree.

The MS. in the Sacred Harmonic Library (previously alluded to as having been discovered in 1857) was inscribed "Magnificat del R'd Sig'r Erba."

Mr. W. S. Rockstro—in "The Life of George Frederick Handel"—considers that this inscription signifies the fact that the MS. was once the property of an Italian priest named Erba, and believes that Handel was the author of the original MS. from which the Erba MS. was copied.

Mr. Rockstro says: "Had the 'Magnificat' been composed by Sig. Erba the word used would have been *dal not del*."

However this may be, it seems to us that the strongest argument that can be adduced in favor of the claim that it is Handel's is the comparative obscurity of the priest, Erba.

Had the latter been the composer of such a

Urio is almost forgotten, as well as Erba, and it is not probable that either of them would be thought of at this day, were it not that their names have been brought into the arguments on both sides of the discussion regarding Handel's alleged plagiarisms. Neither of them made any fame outside of these disputed works.

It appears to us that until there is some positive proof that Erba composed the "Magnificat" (bearing his name as an *owner*, only, not as an *author*), or that Urio really wrote the music alleged to have been used by Handel in the "Dettingen Te Deum," there should be no doubt as to the authorship of the oratorio of the "Te Deum."

Neither of these works are in the Italian style; both of them possess a grandeur characteristic of other works by Handel; and, what is more conclusive, Handel's fame grows in lustre—not alone in consequence of these works under discussion, but on account of his other great compositions, the authorship of which has never been doubted—while the names of Urio and Erba are very seldom heard, as they have left no clear trace of their genius as composers.

We cannot ignore the fact that Chrysander, one of his biographers, believes Handel to have been a plagiarist, but no one has yet presented evidence sufficiently convincing to those who desire something more substantial than mere unsupported statements.

APOLOGUE OF JEAN PAUL.

ONE day the guardian genius of all who possess strong sensibility thus addressed Jupiter: "Father divine? bestow on thy poor human creatures a language more expressive than they now possess, for they have only words signifying how they suffer, how they enjoy, and how they love."

"Have I not given them tears?" replied the deity, "tears of pleasure, of pain, and the softer ones that flow from the tender passion?"

The genius answered:

"O, God of men! tears do not sufficiently speak the overflowings of the heart; give, I supplicate thee, to man a language that can more powerfully paint the languishing and impassioned wishes of a susceptible soul—the recollections, so delightful, of infancy; the soft dreams of youth, and the hopes of another life, which mature age indulges while contemplating the last rays of the sun as they sink in the ocean; give them, father of all, a new language to the heart!"

At this moment the celestial harmonies of the spheres announced to Jupiter the approach of the Muse of Song. To her the god immediately made a sign, and thus uttered his behests:

"Descend on earth, O Muse, and teach mankind thy language!"

And the Muse of Song descended to earth, taught us her accents, and from that time the heart of man has been able to speak.

Now is the time to subscribe for KUNKEL'S MUSICAL REVIEW, and to get your friends to do so. Be sure and show the paper to your musical acquaintances.



MRS. BELLE COLE.

"Magnificat" is it not reasonable to suppose that he would have written other works, which would have made his name better known? How could so great a master as he must have been have fallen into oblivion, or have failed to win recognition?

Now, as to the charge of plagiarism from Urio in "The Dettingen Te Deum." Urio was an Italian. Mr. Rockstro says: "Fétis tells us that Dom. F. A. Urio was a priest. Would any Italian ecclesiastic have ventured to tamper with the text of the Ambrosian Hymn?"

In this we consider that Mr. Rockstro takes logical ground. No Italian priest would have been likely to take such liberties with this hymn.

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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NUMBER of interesting communications on the subject of "Musical Normals" have been sent us already, but as we shall have a much larger number during the coming month (since owing to pressure of other business none of our inquiries went out before November 20th) we have concluded to delay until the January issue the publication of the opinions of eminent teachers on this interesting topic, which we had promised for the present issue. We will say that all those so far received are in substantial agreement with the views expressed by us upon the subject in our August editorial.

WE are not so sure as most of our confreres of the musical press seem to be that the discussion of operatic matters in re Abbey vs. Mapleson by newspapers in general is of no advantage to the cause of music in this country; in fact we are rather inclined to take issue with them upon that subject. We believe, as they do, that the very large majority of those who attend Italian opera do so not because they love music but simply because Dame Fashion has declared it to be the proper thing, because it gives the ladies an opportunity of exhibiting their toilets and the gentlemen an opportunity of—looking like a lot of first-class hotel waiters in uniform and of escorting the toilets aforesaid. We grant that the newspaper gossip about what Mme. Patti eats or Mme. Nilsson drinks, what Stagno and Campanini have to say of one another, etc., etc., is silly beyond endurance, that their "criticisms" of performers and performances are, for the most part, mere twaddle, that the whole thing looks very much like a farce to serious people, etc., and yet we cannot subscribe to the conclusion that all this "monkey business," to use an expressive vulgarism, will be without influence upon the development of music in this country. Fashion, if kept up long enough, becomes habit, and habit, says the adage, becomes second nature. There is no fashion, however short-lived, at least in matters of art and literature, but leaves some vestiges after it has disappeared. Those who now attend and discuss the opera as a matter of fashion attach, for the time being, a certain importance to the art of music and probably endeavor in their own blundering way to understand it as far as they may. That is not much perhaps, but it is a great deal better than nothing. Those who are so situated that they cannot attend the performances of Mapleson's or Abbey's troupes and who may be quite ignorant of music, half unconsciously begin to measure its importance by the amount of space which the daily paper devotes to its discussion, and music rises more or less in their estimation, it becomes a more desirable thing for themselves and for

their families. Men (and women) are such monkeys that if you could make it universally known that it was "the style" to be musical, even Paddy in the stable and Bridget in the kitchen would rave about music and patronize musical entertainments to the full of their abilities, and as the first step in anything is to become interested in it, fashion would advance an unmusical population to at least that extent. In a word, Abbey and Mapleson are in no sense apostles of music, nor do they pretend to be, but not only is it true that their enterprises do not injure the cause of music as some would pretend, but it seems to us clear that they really foster it, both directly and indirectly, to a very considerable extent.

GOVERNMENT SUPPORT OF MUSIC.

THE one-sidedness of some people cannot be better seen than in their disposition to subordinate everything to their own business, art or profession. The idea of certifying music teachers, in other words, of having the State, indirectly, pass upon the qualification of teachers of music is only one of the exhibitions of that tendency. Another of a similar nature is the claim made now and then that music, especially the opera, should receive government support.

There is a refreshing vagueness about what the advocates of this idea call "the government." They do not say whether they mean the national government, the government of the individual states, or the city governments. Indeed, they probably do not care. What to them are questions of constitutional law? Cannot the constitution be changed? Music is a good thing, therefore, it ought to be supported, and, as it does not receive at the hands of the public that support which they think it deserves, that vague entity which all impractical visionaries make responsible for existing evils, and would make their associate in the righting of all supposed wrongs—the government—must put its supposed omnipotent hand into its supposed inexhaustible coffers, and come to the rescue of music, in its supposed hour of need.


But (alas for the scheme of these would-be-saviors of music in the New World!) none of their suppositions have any foundation, save in the hazy visions of their brains. The government, whether national or otherwise, has not the legal power, if it had the will, to make appropriations for operatic purposes; it has no funds upon which it could draw for such a purpose; and, finally, music does not need its help. To discuss in detail, the legal principles involved in the first of these statements would lead us too far at present; we will only call the attention of our readers to the fact that the great aim of our form of government is to supply the social conditions which will give to the individual the greatest possible scope for the unimpeded exercise of his energies. Anything which goes beyond that and the protection of national rights and existence, is not only superfluous but anti-republican. The second proposition is but a corollary of the first, and, for the present, we let it also stand without any bolstering up of details or syllogistic deductions. The last, to-wit: that music does not, in this country, need government help, makes a square issue with the main position of those whose views we are combating, and hence may here be briefly considered.

And first, let us say that the American people seem usually to be able to pay for what they want. It is the custom in countries which have established churches, to advocate or defend such establishment, by the statement that they are a means of public education, and necessary to the fostering of public morality, and by the pretense that the people would not voluntarily sufficiently support them. These are substantially the same reasons

that are pressed in favor of subsidizing the opera in this country. But, so far as religion is concerned, the United States have shown that where it is freest, there it is best upheld by its votaries, for the amounts expended for religious purposes in this country far exceed those expended in any other land on the face of the globe. Now, why should it not be so with music? Of course, it must be borne in mind that ours is musically a new field; but has not the support given to the art of music really been better than we had any right to expect? Take the opera as an example, and we ask: When has there been a good opera company, which gave opera at popular prices, that has not been properly patronized, if properly managed? Must the government play the part of amusement purveyor and operatic manager, in order to save from loss imprudent or ignorant impresarii? Do you remember the "Pin-afore" craze? Here, our government beggars turn up their noses. "We don't mean that kind of opera!" Well, then, you mean the kind of opera which the people do not want; is that it? "We want to educate them, teach them to love better music." How? Will you lasso them in the streets, and compel them to pay their money (for even where opera is subsidized, it must be paid for), to hear that to which they do not want to listen? If they do not hear it, how will it educate them? Besides, will any one seriously say that the masses are ever elevated in their musical tastes by a subsidized opera?

Give the American people their money's worth of such music as they like, and they will support it liberally. Educate the public taste gradually—no education is education, unless it be gradual. Do not prophesy evil, and say music will never thrive here, unless it receive government patronage, for in so doing, not only do you mislead, but you discourage, since American citizens know full well that the day will never come when opera shall be subsidized, until this government shall have become a monarchy, which all hope will never be. Finally, if foreign musicians who starved at home, and have found here the bread and butter which they came over to seek, now sigh for the "leeks of Egypt," or the preserved cabbage of more modern lands, where opera is subsidized, and where everything is so much better than here, there are plenty of steamships that ply between New York and Hamburg or Bremen, and the American people might make out to exist without them in the future as they did in the past, before they gracefully swung their *bâtons* or wrote broken English in New York city or Boston.

NOW many public singers are good readers? We are inclined to think that if the test were made but few would show anything like proficiency in that much-neglected art, and yet we are convinced that no one can be a truly artistic singer who is not also a good reader. Distinct articulation, correct and elegant pronunciation, a tone and quality of voice suited to the character of the thoughts and feelings expressed, and a correct emphasis, free from declamatory exaggerations, are as necessary to the singer as to the reader, but could probably be more readily acquired under the instruction of a competent elocutionist (not a mere stage-struck monkey calling himself such) than they could under the guidance of a "voice builder" who is only that. Voice is a good deal, but voice alone never yet made a great singer either on the platform or on the stage. We do not wish to see less voice-culture, but we do wish to see more study of the science of expression, of elocution in its higher sense. We do not lose sight of the difference between the speaking and the singing voice, when we say that daily reading exercise would be of great benefit to vocalists. Will not some of them try it and report to us the result of their endeavors?

T is always a good time to subscribe for KUNKEL'S MUSICAL REVIEW, but this is a particularly auspicious moment to do so. With the next issue our seventh volume begins, and it is a good plan to begin a subscription with a volume. Then the holiday season is upon us and a subscription to our magazine would be a most acceptable present to thousands of musical people, and would have the advantage over almost anything else of coming every month to remind the recipient of the giver. Think of this yourself and call the attention of your friends to the matter.

???? ???? ???? ???? ???? ?

QUESTIONS PERTINENT AND IMPERTINENT.

(Addressed, this month, extensively to our *confreres*
of the Musical Press.)

FREUND:—How many more papers will you start to "go up like a rocket and come down like a stick?"

MARBLE, old boy, would it be correct to call a theatre a *supe*-house?

BLUMENBERG:—Do any checks from Washington, N. J., add to your Beatty-tude?

THOMS:—Do you know there will be several burials of music-trade papers in your city, the coming year, at which the *American Art Journal* is expected to preach the funeral sermon?

ELSON:—Don't you think musicians have the advantage over other people in purchasing firewood, since they can easily get four thirds to the chord?

DANIEL:—When you left Church's did you get out of the lyin' den?

WELLS:—Don't you think you and Thoms could easily do all the legitimate music-trade paper business of New York and keep each other straight?

MERZ:—How does it feel to boss the *World*?

MURRAY:—As a grammarian, don't you think you should change your name from J. R. Murray to J. *is* Murray? Is old Church as—as—(well you know what) as ever, or is he more so?

Fox:—If you want geese, (rather lean) could you not find them about the *Song Fiend* office?

SMITH:—We notice that Gen'l H. K. Oliver is one of your "valued contributors." He's apparently a good old lady. Perhaps it would consent to write an article on "The secret history of the piano awards at the Centennial Exposition." Would it not be a good idea for you to suggest that to it?

WHITE:—Those "Terrible Warnings" in the last *Leader* read well. Would they read any worse, if they were credited to KUNKEL'S MUSICAL REVIEW?

AMERICA AS COMPARED WITH EUROPE IN MUSIC.

AS long ago as the days of ancient Greece or Rome, it has been the custom of the musician to imagine that he could only obtain the height of musical culture by leaving his native shores and seeking it in foreign climes. The ancient Lamia left Greece to seek in Alexandria a finished musical education. The Roman emperor Julian, when he sought to establish a thorough school for the education of pagan singers to overcome the influences exerted by the early Christian music, built his academy in Egypt, and not in Italy. The Rome of Nero's time turned also to Egypt to buy its most prized musical instruments. In Alexandria were held all the great musical festivals, the "Peace jubilees" of antiquity. But, in these ancient times, the custom of imagining musical education an exotic had some show of reason. Rome, for example, for centuries did not originate anything in the domain of art, but contented herself with merely copying the arts of the nations she had conquered. Greece was too entirely given over to the plastic arts to make great strides in music.

In the Middle Ages, when the Church was the conservator of all the arts, it was natural to find France and Germany sending their musical pupils to the fountain-head—Rome—to learn the best vocal music. But in these modern days, when civilization has spread its light with a more equal illumination over so large a portion of the earth, the habit of imagining music to be centred in one or two favored localities has much in it that is wrong, and much that is hurtful to the true development of art.

The modern pianist seeks his Alexandria in Germany, the singer imagines his in Italy; and both invest these localities with a glamour that is not always founded on fact. Even the most evenly balanced of the musical emigrants are given to viewing the advantages of foreign study in undue proportion to the disadvantages.

The task of studying an art in a language with which one is unfamiliar, and among strangers, is rarely gauged at its real difficulty. The student takes the plunge, having carefully studied all the "pros" and omitted all the "cons"; then, finding himself in the toils, studies with Herculean might to make up the deficiencies, and sometimes succeeds by dint of a severe course of study which would have achieved possibly the same results at home.

It is difficult to see wherein a thorough teacher in Italy or Germany should be superior to the same teacher in America; and this fact cannot be too often stated,—the great interest now taken in America in musical development has brought to our shores some of the most competent musical instructors of Europe: the student who can concentrate his energies as much here as he would there, can attain the same result. But is there not a better musical atmosphere, a more general musical culture, abroad than here? This is a question which it is difficult to answer with entire satisfaction. It is certain that the interest in music is more widespread in America than abroad. In no country of the world will one find so many, even of the poorer classes, studying music. Unfortunately, in some cases these energies have been misdirected, because the student has been unable to discriminate between the false and the true. With the sudden rise of the country and its musical development, many abominably ignorant “professors” have arisen, who were able to make their little harvest before the general public became able to separate the chaff from the grain. This was, however, only a temporary evil, which has now spent its greatest force. The standard conservatories have been the best bulwark against it.


Reinecke recently said to the writer of this article: "The greatest evil which occurs to a nation young in art is that it receives at once the pure school of the composers who wrote when art was not complex, and the overloaded works of the most modern composers. The old nations grew through the first to the second." But the faithful student, guided by the earnest teacher, would be as safe from that evil in America as in Europe.

Most of all, the student must avoid falling into the error of imagining that *all* the Germans and Italians are in advance of Americans in music. It is true, for example, that the male chorus is dear to the hearts of Germans; yet we have male choruses in America which are better than any in Europe. Not any nation in the world has pianos spread as thickly among its population as America. Not any nation has been so ready to give homage to the teacher as America; and this homage now grows year by year more discriminating. In the matter of faithful and competent teachers, however, America has now a thorough equipment. It is in another direction that America compares unfavorably with Europe. The true musical atmosphere, the accustoming of the masses to judge of good music by hearing plenty of it, as the Greeks became cultured to a love of the beautiful by constantly seeing the works of Phidias or Praxiteles,—this opportunity has not yet been afforded as freely here as abroad.

There, the musical art is in a large degree under the fostering care of the government. The poorest can afford to pay the moderate stipend required for a modest seat at the performance of an opera, or at many of the greater concerts; and, besides this, the amount of free music to be heard is practically unlimited, and generally of a fine quality. It is held to be the duty of the governments to educate in the beautiful as well as in the practical. When will American municipalities learn to do this in music? A free concert, given by a band which is gauged rather by the number of its performers than by their quality, is the height to which American public musical education outside of the schools has reached.

To sum up, America has an unbounded love for music, a very liberal style of recompensing it (that is, from private purses), a large number of thoroughly competent teachers. When, in short, the governments, national, state, and municipal, will begin their share of the work by cultivating a true taste among the masses, by subsidizing all that is devoted to its advancement, by appointing educated officials to take charge of details, and by giving the people many opportunities to hear really good music either free or at the most moderate prices, American musical art will be placed on a similar footing with that of Europe, and will probably soon prove its right to rank as an entire equal with it.—L. C. ELSON in *Musical Herald*.

SONGS AND SONG-WRITERS.



T has been said, by an old writer, that "music is either the mother or the daughter of poetry;" we may suppose music the mother, because the ancient bards, generally, made their tune or melody first, and after acquiring ability to sing the tune in a satisfactory manner, they then adapted words to it; every different story, therefore, had its tune, which was never changed unless for a better one. The original poem was known at once by its tune; and if in time, or for lack of often hearing, or repeating it, a poem was forgotten and lost, the tune, if a good one, seldom shared the same fate, because a tune was easier learned, and much longer retained or sooner brought back to the memory than the words of a song. Many, however, it was found, could make a song who could not make a singable tune, and, consequently, in latter times, many different songs were adapted to the same air.

The Greeks preserved their laws and history in traditional rhymes—the same word in their language signifying a law and a song. It was not only a national care with the Celtic race, but it was considered a sacred duty of parents to make their children perfectly acquainted with the ancient poems and songs. The Celtic poetry is found to have few stronger conceptions by which it can affect or overwhelm the mind than those in which it presents the moving and speaking image of the departed dead to the senses of the living. This belongs to all poetry, and is congenial to our nature. Song is in this respect the handmaid of true philosophy and morality.

Celtic, as well as other poetry, was originally chanted to appropriate tones of music, and was accompanied by the playing of harps or other instruments; and this is why other ancient people esteem a knowledge of music an indispensable accomplishment; some reckoning it infamous to be ignorant of so agreeable an art. Whether the melody of the human voice preceded or followed instrumental music, it is certain that the voice was cultivated by nearly all nations of antiquity: and that the harper was generally also a vocal performer. The chanting of songs was imitated by the early Christians, and it appears that they were passionately fond of music; even the clergy did not confine their talents to the voice, but were both singers and performers upon instruments; and in some countries, at social parties and entertainments the harp was handed from one to another of the company, and as few were willing to be thought 'out of fashion or ignorant,' they were careful not only to learn the art of singing, but to learn composition and the use of the harp and other instruments.

The attachment which the nations of Celtic origin have to their own music is strengthened by its intimate connection with the national songs. The influence of their songs upon the people is confessedly great; the pictures of heroism, love, patriotism, and devotion, as exhibited in songs, become indelibly impressed on the memory, and help to elevate the mind of even the humblest peasant. This influence is not confined to any one people, but is similar upon all nations of antiquity. Tyrtæus, by chanting his verses, so inspired the Lacedæmonians, that in battle they turned the tide of prosperity and came off victorious. The Celtic bards stimulated the people to war, or subdued them to peace. The songs written by Ovid were sung; and the genius of any people naturally musical and poetical is materially assisted by the use, and preservation by use, of oral composition; for this reason the ancients were inclined to afford such encouragement to the order of bards that their talents were fostered, and they were enabled to devote their lives to the profession.

The Scots and Swiss, who inhabit a country of like character in many particulars, experience similar emotions on hearing music. The Welsh, the Scots, and the Irish all have melodies of a simple sort, which as they are connected together by cognate marks, evince at once their relationship as well as their antiquity. The members of the Scottish church early brought sacred music to considerable perfection, and at one period rendered it celebrated throughout Europe. Mungret Abbey, near Limerick, was once celebrated by monkish writers for its religious songs, and had five hundred persons who served continually in the choir. Music and songs were at that time learned by hearing others sing, for they had not, in the ancient times, the art of communicating their songs by notation; and this is why we have but a limited knowledge of ancient music.

MUSIC.

AN OLD MAN'S REVERIE.

The world has grown an old, old world to me—
A gray old world;
It used to be so fair and heavenly new!
When Youth and Hope
Their radiant flags unfurled—
But now the dust of even tide,
Creeps o'er the mountains' russet side;
It may be that my eyes are dim—
But hark! I hear the evening hymn
Of bird and child, and like the rush
Of winged youth, and like the flush
Of roses in the tender rain,
Come memories free from rust or stain,
And music makes me young again;
Till even the world
The gray old world
Seems fresh and sweet and fair
And heavenly new.

The world to thousands is an old, old world—
A gray old world,
And yet to all it once was heavenly new—
When Faith and Hope
Their radiant flags unfurled;
Still when the glorious organ's notes
With some rare voice, on twilight floats—
Or vespers through cathedral aisles,
Make even the sad-eyed nuns to smile,
Or distant music thrills through veins
Of sentient silence—woods and plains,
All throbbing to the tender strains,
O'er forests, fields, and sweet-briar hedges,
From echoing hills to slumbering sedges,
The years drop off;
Up springs the sacred fire
Of youth, as rose
The Phoenix from his pyre—
Lo! music makes us young again,
And even the world,
The gray old world
Seems fresh and sweet and fair
And heavenly new.

MARY A. DENISON.

PERSONAL TRAITS OF CHERUBINI.

HERUBINI is frequently spoken of as the "stern Florentine" and set down as a hard, uncouth man, with few loves and many hates. For this Berlioz is partly responsible, through holding up the Italian musician to ridicule and contempt in his famous autobiography. It is remembered against Cherubini, moreover, that he refused or neglected to answer Beethoven when written to regarding the *Missa solennis* in D, while not a few stories are current, all tending to the same unfavorable conclusion. We do not dispute the existence of some ground for the prevailing idea. Cherubini had a temper like most men, and was particularly impatient of incompetence and presumption. His manner, too, was wanting in French polish, and the occasions were many in which he spoke the truth without periphrasis. Yet there is ample evidence to prove that he had a kind and gentle heart—that he was capable of loving and, therefore, obtained the love of others. We now ask the reader to accept some portion of the testimony in question.

Let us now see what was the conduct of the "grim Florentine" in relation to Lesueur when that composer was timorously making his first essay as a writer for the stage. Happening one day to be at the Théâtre Feydeau when Lesueur was rehearsing his initial opera, the master's attention became attracted by the inexperience and embarrassment of the composer, who, unacquainted with stage business, was permitting serious faults to pass uncorrected. For a while Cherubini looked on impatiently, and then, starting up, said, "You can write music, but you do not know how to make them perform it." With these words he took the *bâton* and conducted the rehearsal to its end, earning in a few minutes Lesueur's everlasting gratitude. After like manner did he behave to Boieldieu, who himself tells a remarkable story of an encounter with Cherubini during the run of "Le Calife de Bagdad":

"Meeting me in one of the corridors of the theatre, Cherubini seized hold of me by my coat-collar and said, with his somewhat rough frankness, 'Unhappy wretch, are you not ashamed to achieve so great a success and do so little to deserve it?' I remained stupefied at his words—I might well have been so at even less—and could find nothing to say in reply. But after Cherubini had left me, feeling how much reason there was in his reproach, I lost no time in going to him and asking his advice. It was settled that he should take me with him to the country-house of Saint-Just, the writer of my librettos, including the libretto of 'Le Calife,' and that he should there make me have an unpleasant time of it. I did so for two seasons. After that I knew what I was about. But for Cherubini I should probably still be ignorant that science in no way detracts from expression."

This event was the beginning of a long and intimate connection between the composers. Cherubini never abated his interest in Boieldieu's fortunes, and admitted him to all the privileges of close friendship, even to that of pointing out faults. It is said of the Italian master that he rarely met a request with other than refusal. This was his habit, and contributed no little to give him a reputation for unkindness. "Strangers took the "No" as final, and went away calling him a churl. Those, however, who knew the man asked a second time, and then the "No" was, more often than otherwise, changed to "Yes." Boieldieu studied this curious part of his friend's character to considerable advantage, and could obtain from him almost anything he wished. But he could not break Cherubini's habit of saying "No" to a first application, and one day, patience giving way a little, he remarked, "Oh! my dear Cherubini, what a pity your second impulse never precedes your first! It would be so agreeable for those who have business with you, if it did!"

The theorist, Catel, was another who benefitted by the kind heart which throbbed under Cherubini's rough exterior. He published his famous "Treatise on Harmony" while still a very young man, but he was not too young for the great master's notice. Cherubini actually wrote an article on the book, in which he said: "It so reconciles them (the different systems of the schools) with each other that its usefulness and merit cannot be contested, save by the self-sufficiency of prejudice, by jealousy or bad faith. Citizen Catel has proved that youth is no obstacle to the production of what appears beyond its strength. Experience, meditation and natural talent, improved by study, have brought with them the ripeness of age before the usual time, and every one who judges men and things impartially will see in Citizen Catel an artist who will do his country honor, and in his Treatise a work which will at last be generally adopted." What such testimony as this, coming from such a quarter, was worth to the young musician is easily imagined. Let us turn now to a remarkable proof of Cherubini's generosity. Grétry's death, in 1813, vacated a chair at the Institute, and among the candidates who aspired to fill it was Monsigny, then a man of eighty-five, who had produced nothing for forty years. It was, perhaps, not unnatural that the members of the Institute inclined to prefer Cherubini, a great and active master, to the aged composer whom the world had almost forgotten. At any rate, some of them openly talked of putting up the Florentine as a candidate. Hearing of this, Cherubini wrote a noble letter, saying: "Not wishing to oppose an artist of M. Monsigny's merit and age, I would beg those members of the fourth class who may intend giving me their suffrages to unite them for the Nestor of French composers, in order that he may be elected as he deserves to be—unanimously." The master saw his wish gratified, and old Monsigny lived several years to enjoy the distinction he had coveted for half a century.

M. Pougin brings forward many other instances of Cherubini's goodness and genuine nobility, but those to which the reader's attention has been directed amply suffice for agreement with the French biographer when he says: "Cherubini was, therefore, always ready to be useful or agreeable to his colleagues, and constantly employed, either in a quiet manner or before the eyes of the public, in helping them, in assisting them in their career, their efforts, and even the completion of their education. If the abruptness, the quasi-brutality for which he was afterwards reproached, and which resulted from his state of health and his continual condition of over nervous excitement, was, indeed, one of the disagreeable elements in his character, we must allow that he amply redeemed the slight drawbacks attached to it by acts so full of generosity and loyalty. Eager to do good, ignorant of what envy or jealousy was, Cherubini was always ready when a service had to be done, and there was perhaps not a single one among his colleagues who had not cause to be grateful to him for something or other, and reason to consider himself lucky in having met him on his path. We know that Spontini, whose admirable genius was seconded only by an education which unfortunately was very incomplete, would, without Cherubini, probably never have mastered the inextricable confusion of the instrumentation in 'La Vestale,' and we remember the signal service Cherubini did Hummel by making known in Paris the latter's music, which he brought back with him from Vienna."

It is now time to look at Cherubini in his ordinary relations with eminent contemporaries—those who did not need his friendly services, but only desired his friendship. Rossini was one of these, and, when passing through Paris to London in 1823, he did not

fail to call upon his illustrious countryman, whom he had never met. The story of their interview has thus been told:

"He (Rossini) went to the residence of Cherubini, and, having been ushered into the drawing-room, sat down at the piano, while waiting for the master of the place, and struck up at the top of his voice—he had a superb one—an air from 'Giulio Sabino,' one of Cherubini's earliest Italian operas, which Rossini had learnt in his youth from the very artist who created the part. Cherubini came in while he was singing, and said, not without some slight emotion, 'Che, che, che, so you know that air, do you?' 'Yes, I do, Maestro, as you perceive.' 'And where the deuce did you hear it, for it is a very long time since it used to be played?' 'Oh!' replied Rossini, carrying out his graceful compliment, 'I heard it in the streets, where it is still sung; and, having a good memory, I have retained it.' Cherubini was delighted and they were quickly friends."

When Rossini afterwards settled in Paris these masters formed a close intimacy, though, perhaps, no two men were ever more unlike. Rossini became a frequent visitor at the Florentine's house, and, with characteristic freedom, did not scruple sometimes to take his austere countryman to task. On one occasion he even made bold to interfere in Cherubini's family arrangements. The elder master had a daughter, Zenobia, to whose marriage with an Italian diplomat he was strongly averse. Rossini naturally took the girl's part, and, one day at dinner, urged her father to sanction the union.

"Che, che, che," said Cherubini, "you will kill me if you talk like that." "Confound it," replied Rossini, "you have nothing. You find an idiot ready to take your daughter without a dowry, without an outfit, without anything, and yet you turn up your nose at him. It is absurd." "Che, che, che, I will not allow anyone to speak to me in that manner," answered Cherubini, getting angry. "Oh! you will not frighten me," said Rossini, laughing. "You possess more talent than I do, that is well known; but my *pizzicati* are worth more than all your fuggues, look you."

Cherubini tolerated and, in his heart, even enjoyed the brilliant sallies of his fascinating countryman. Hence the pleasure he always seemed to find in Rossini's company, and the genuine affection which found vent when "Guillaume Tell" was produced. Cherubini was one of those who attended Habeneck's orchestra from the theatre to Rossini's house for the purpose of serenading him, and he it was who heaved a deputation to present the successful composer with a gold wreath. The two men fell into each other's arms and embraced with effusion. That Rossini ardently reciprocated his friend's feeling, a thousand circumstances go to prove, one especially of a date as recent as 1855. In that year the master discovered a portrait of Cherubini in a broker's shop. It represented him as a young man, and was a charming picture, though no one could tell anything about its history. Rossini bought it, of course, and sent a photograph copy to Madame Cherubini with a note, saying: "Here is the portrait of the great man, who is still as young in your heart as he is in my mind. Kindly accept it as a tender memento from your affectionate G. Rossini." The portrait thus presented vanished after Madame Cherubini's death and cannot now be found, though M. Pougin believes that some Englishman secured it for a good round sum.

Ferdinand Hiller was another of Cherubini's visitors, and has given to the world a most interesting account of the master as he found him—an account which may fairly be set against the remarks made on the same subject by Mendelssohn in the days of his youth. Hiller thus describes the Italian master's personal appearance:

"I was somewhat disappointed on entering his study to find a small spare man. But the disappointment was only momentary. There was a penetrating light in his eyes; tufts of white hair fringed his head, which was comparatively majestic; and his features, though somewhat impaired by age, still showed traces of almost regular beauty. His general appearance was that of a distinguished statesman rather than a musical composer. This may be seen in the magnificent portrait by Ingres, which seems not so much painted as sculptured in colors, and which reproduces Cherubini's face with wonderful truth."

The German musician then goes on to give a curious confirmation of what has already been said regarding Cherubini's habit of refusing requests and then granting them:

"He was particularly attached to the letter of the law, and his usual reply, 'It cannot be done,' has become, so to speak, proverbial. At the beginning of our acquaintanceship I had occasion to find, however, that there was a kind heart under this disagreeable form. I had asked leave to take home two

volumes from the Conservatoire library, and received as answer 'It cannot be done; it is not allowed.' It was useless to press my request, so I changed the conversation; but as I was bidding him good-bye he said, 'What did you want to borrow from our library?' When I replied that it was a collection of Palestrina's motets, the old gentleman answered, in an almost confidential tone, 'I will send for them for myself. In this manner you can have them.' * * * One favor which he granted me a few days only before I left Paris, and still more the manner in which it was granted, are too characteristic not to be recorded here. I asked him to give me one of his manuscripts. The last Sunday I spent in Paris he invited me to dine with his family, and before we sat down to table handed me two scores, begging me to choose one of them. Without examining them very attentively I seized on the more bulky of the two, and was about putting it in my pocket when the well-known 'It cannot be done' sounded in my ears. It appears that the manuscripts had their proper place, duly marked according to the letter and number affixed to them, in his library, and that they could not be removed at any price. On the following Tuesday, however, I received a copy of the score I had chosen (a fine 'Agnus Dei') which the indefatigable old gentleman had made in two days, with a trembling hand but with the greatest clearness and neatness. Some letters I afterwards received from him are written in terms of such tender kindness that it is impossible to recognize in them the severe director with his 'It cannot be done.' I feel certain that he would never have accustomed himself, except in writing, to employ the expressions he used in his letters to me."

Hiller thus sums up the master's character:

"Excellent and honorable in all his actions, and, to the very bottom of his heart, of a kindly and well-nigh naïf nature, his most friendly words and acts were tinged with a kind of bitterness. It was evident that he felt no anxiety as to whether he himself or his music was agreeable. Endowed with clear intelligence and sound judgment, never did he soften the harshness of his remarks by any gentle expression. Like the mild chestnut tree, his very good nature had a rough bark."

How superficially must the young Mendelssohn have judged the master when he said: "You would never have imagined a man could be a great composer without possessing sensibility, heart, or any other kind of sentiment, whatever its name might be. Well, I declare to you that with Cherubini everything comes from the brain alone."

With Auber, Cherubini's relations were as intimate as with Rossini. He had made the brilliant Frenchman's acquaintance when as yet he was "about town," with fine prospects from his father, and only taking up music in an amateurish sort of way for personal amusement. It was under these circumstances that the two men became familiar, the elder showing towards the younger an almost paternal regard. Presently Auber's father died without leaving the expected fortune, and the son, gravely perplexed, went to Cherubini for advice. "The matter is very simple," said the Florentine; "you are a musician; you have ideas: work." "That is very easily said," replied Auber; "but I am not accustomed to it, and it is not to my taste." "Very well," was the retort, "then throw yourself out of the window." This was not to the Frenchman's taste either, and in the end he began taking lessons of his friend—at the age of thirty-five!—with what results all the world knows. Halévy was another pupil of the great master, and not only a pupil but a familiar friend, for whom there were always an open door and a place at table. In return, Halévy's love was as that of a son. At Cherubini's funeral he acted as a pall-bearer—"large tears were coursing down his cheeks, and at each roll of the funeral drums, at each plaint of the instruments singing the sublime 'Requiem' which accompanied the great artist's remains, he staggered as though struck to the heart." We are indebted to Halévy for a fine glimpse of Cherubini's character as it took shape in his last days, when the proud spirit kept old age and death at arm's length till the last moment. With the subjoined quotation we end our illustrations of the master's personal traits:

"It was on March 15, 1842, that he succumbed, bowed down by years, but struggling courageously against death, as up to that supreme day he had struggled courageously against old age, which had in consequence respected him. He had preserved all his energy of will, all his distinctness of judgment, all his clearness of intelligence. * * * He repelled old age out of pride, the cause of his force and resistance. His clear-sighted genius kept watch with too much zeal and inquietude for him not to perceive the enemy's persevering attacks, and not

to feel its cold blows, knowing very well he would be vanquished the day on which he was not the stronger. Men of this stamp, who esteem naught in life but intelligence, live on fighting to the end and die fully armed. 'I am beginning to get old!' he said to me one day. He was then more than eighty. These words, which would have been commonplace coming from other lips, struck me grievously proceeding from his, and filled me with sadness. I saw in them the presentiment and symptom of approaching dissolution. For me, his death began on that day. Three months later he was no more. His life was, therefore, exempt from the period of trouble and enfeeblement in which the faculties are obscured and the gleams of the soul extinguished—a slow and painful state of transition, during which death is installed. * * * One might almost fancy that the noble Muse, whom the brush of Ingres imagined and placed by the composer's side, sustained him down to the last day with her vigorous hand, and preserved him from the peril surrounding vulgar lives."—JOSEPH BENNETT, in *London Musical Times*.

BILL NYE TALKS TO YOUNG MEN.

YOUNG man, what are you living for? Have you an object dear to you as life, and without the attainment of which you feel that your life would have been a waste, shoreless waste, peopled by the spectres of dead ambition? You can take your choice in the great battle of life, whether you bristle up and win a deathless name, or be satisfied with scabs and mediocrity. Many of those who now stand at the head of the nation as statesmen and logicians were once unknown, unhonored and unsung. Now they saw the air of the halls of Congress, and their names are plastered on the temple of fame.

You can win some laurels too, if you will brace up and secure them when they are ripe. Live temperately on \$9 a month. That's the way we got our start. Get some true, noble-minded young lady of your acquaintance to assist you. Tell her of your troubles and she will tell you what to do. She will gladly advise you. Then you can marry her, and she will advise you some more. You needn't be out of advice at all unless you want to. She, too, will tell you when you have made a mistake. She will come to you frankly and acknowledge that you have made a jackass of yourself.

As she gets more acquainted with you, she will be more candid with you, and in her unstudied, girlish way, she will point errors, and gradually convince you with an old chair leg and other arguments, that you were wrong, and your past life will come up before you like a panorama, and you will tell her so, and she will let you up again. Life is indeed a mighty struggle. It is business. We can't all be editors and lounge around all the time, and wear good clothes, and have our names in the papers, and draw princely salaries. Some one must do the work and drudgery of life, or it won't be done.

RICH DUNCES AND POOR SCHOLARS.

HERE is one thing worse than ignorance: It is to despise knowledge. Ignorance may be a misfortune, but the man who reviles the knowledge he does not possess shows an ignoble nature.

An article is going the rounds of the newspapers, entitled "Results of Education," the object of which is to show how much better it is to be a rich ignoramus than a poor scholar. The author selects cases to prove his point. A rich cattle king, who had a year's schooling, and who still thinks William the Conqueror and William the Fourth were one and the same person, is worth two millions, and has three clerks in his employment who were college graduates.

Another man, whose doting parents scrimped and saved to send him to college, and who graduated with honors, is now forty years of age, and makes school-books for a rich publisher for fifteen dollars a week.

Imagine a long string of such examples, given to show that he who would thrive in this world must abandon his school, throw aside his books and go into the street to struggle for pennies! Every statement in this article may be true, and yet the article itself be a falsehood, for nothing lies with such force as truth. That is, truth perverted and misused, can be made to convey an impression completely erroneous.

Now, there actually was a college graduate employed by a publisher of school-books at a salary something like that named above. That is truth. But not the whole truth—for the reason why the man worked in an inferior position was not because he graduated from college but because his habits were bad. He was an occasional drunkard. In his subordinate position he was safer and better off than he had ever been when working for himself.

Colleges do not teach young men how to buy cheap and to sell dear. Education is that which makes success worth having. It cannot impart the quality of mastership, which makes one man go forward and take the lead, and the want of which makes it far better for most men to follow.

In New York there are many of these wealthy ignorant men, whom, unfortunately, our youth are advised to imitate. As a class, they are well known to be both ridiculous, reckless and coarse in speech and habits. They do not know what to do with themselves or with their money, unless it be to go grinding on, adding to their preposterous burthens. Some of them try to conquer *ennui* and to place themselves above the position to which their lack of education assigns them, by building beautiful palaces, or by making art collections, of which they really appreciate nothing but the cost. Others parade their littleness in the harbors of the world, protected by a flag to which their lives have added no lustre.

One of the absurdest, nay, one of the most threatening and terrible spectacles which our imperfect civilization affords, is an ignorant, common, vulgar man, with millions of dollars at his command—millions which spoil him, corrupt his relations, and blast his children.—*Youth's Companion*.

HER FIRST SPECS.

A WOMAN who looked as if she had been a long time in this vale of tears went into a jewelry establishment on Jefferson street and said:

"I want a pair of specs."

"This way," said an obliging clerk with his hair parted in the middle, and he led her up a flight of stairs into a long room where a space was reserved for optical purposes. A small, nervous-looking man at once surrounded her.

"Sit here," he said, placing a chair for her and hanging up an A B C card in front of her, "fix your eyes on that."

"I ain't agoing to have my picture taken," said the woman tartly.

"Certainly not, madam, you wish to renew your eyesight. Just tell me what you can see on that card, 9—7—10. Do you follow me?"

"Just let me have my par'sol and I'll foller ye. I didn't come here to be made fun of. I kin read and write as well as you kin, and count, too. I want a pair of specs."

"Exactly, but I should recommend eyeglasses with such a nose as yours, madam."

"What's the matter with my nose, hey? If it ain't much of a nose, you ain't going to poke fun at it."

"It is a beautiful nose," said the optician firmly, "and would adorn a handsome pair of eyeglasses. Will you kindly look at this circle of lines? Do they all appear to be of the same size?"

"'Fear to be? they air all of a size! no fooling, young man."

"Certainly not, madam; if the circles appear to be all of one size your eyes are not deformed."

"Deformed! Good gracious! who said my eyes were deformed? If ever I heard of the like."

"You see, madam, we are compelled to test the optic nerve and determine if the person has presbyopia—"

"No sir, I'm a Baptist, and I won't stay here and be insulted—"

"You misunderstand me, madam; if you are afflicted with hypermyopia in either eye—"

"Look here, young man," said the woman fiercely. "I dare say you think you know a lot, but I want a pair of specs; I ain't as young as I used to be, and—"

"Oh, yes," interrupted the rash optician, "I see you are getting old and—" But he never finished the sentence. When the woman came out of the store she was trying to straighten out the ribs of her parasol, and muttering to herself:

"Old, indeed! I've ruined a \$2 parasol, but I haven't lived all these long years to be insulted by being called old! I'll find some hardware store where they speak English to get my specs at. Old! the impertinent thing!"—*Detroit Post*.

A MORNING PRAYER.

In holy fear, as sinners in Thy sight,
And yet with trust, as is Thy children's right,
To Thee, our God, at early morn we raise
Our loving hearts in humble prayer and praise.
Yon mighty sun that gilds the heavens o'er,
The grain of sand, breeze-wafted from the shore,
Are both Thy work. The seraphs heed Thy call,
And yet Thy love notes e'en the sparrow's fall.

The sun's first kiss has waked the sleeping earth;
The harvests smile, the bird-choirs hymn their mirth;
Thou, Living Light, Thou Sun of Righteousness,
Illumine our souls, our footsteps guide and bless.
As for the rest, Thou seest what we need,
All-loving Heart, Thou wilt our sorrows heed,
And pray'r and praise from weak and sinful men,
Thou wilt receive for Jesus' sake. Amen!

I. D. F.

GERMANS AND THEIR MUSIC.

HERE, writes an Englishman from Germany, there is a great desire to advance in everything intellectual; but Music, I should be inclined to say, is the favorite study as well as the favorite recreation. It is very hard for one on a level to criticise those on a higher; but I can't help making my observations, and, to my humble apprehension, the Germans have got on to almost too high a level. Music with them is a thing rather to be criticised than enjoyed; indeed, the enjoyment of it consists in criticising as much as in feeling it. I am reminded, when I hear them speak about it, of Sterne's observations, beginning with: "And how did Garrick speak the soliloquy last night?" the answer to which question is, "Oh, three minutes too long by a stop-watch," and so on.

Of course they must feel and love music or they would not follow after it as they do; but feeling seems at least subordinated to judgment; they will not allow themselves to be affected until they are satisfied that compositions to which they listen will bear picking to pieces.

Not very long since I conversed with a German of high musical reputation—a man fully entitled to speak with authority on the subject;—my knowledge of it being that of the average vagabond Englishman.

He spoke so disparagingly of several operas which I had been accustomed to admire as masterpieces, that I at length asked him what he thought of Italian music generally.

"Oh, it is nothing."

"You don't see anything to admire in Bellini?"

"No, nothing; he is so feeble."

"Verdi? Donizetti?"

"There are some pretty things—but oh, it is poor!"

"Well, what do you say to Rossini?"

"Some merit in 'Il Barbiere'—the rest, nothing."

"Surely, 'Semiramide' is fine?"

"Oh, for a fair; but as music—No."

"Pray name some composers whom you think admirable?"

"Bach, Haydn, Beethoven, Mozart, Gluck, Mendelssohn."

I should think it anything but a gain to be educated up to this height; the science or refinement I should obtain would never repay me for loss of the pleasure I now experience in hearing the music of "Tancredi," the "Lucia," the "Trovatore," and a score of other old delights.

As I write this confession, there comes across me Burke's supposition of a person thoroughly unacquainted with sculpture admiring a barber's block. But even if it be my ignorance which attaches me to my old friends, there is much bliss in the ignorance.

MUSICAL PRODIGES.

MUSICAL prodigies are becoming more numerous than ever, although every decade has produced them. Most of these apparently supernaturally gifted beings, however, seem to lack the necessary germ for full development. They often disappear from view as suddenly as they appeared. Prodiges, as a general thing, are not to be regarded with unbounded admiration, because the talent they seem to have received at birth is so often of a mere will-o-the-wisp order, and rarely attains the full fruition.

The world is often startled by announcements recording the feats accomplished on the piano and violin by a mere child of nine or ten years, and

wonder is involuntarily expressed how so much is possible of accomplishment by one as immature both physically and mentally. Yet, notwithstanding this outwardly seeming solid and sufficient foundation whereon to rear a more than ordinary superstructure, a few years often suffice to prove how transient and delusive were the gifts which formerly caused the greatest admiration and hope. There is no gainsaying this fact.

It would be extremely interesting if a catalogue of all the prodigies that have appeared in public during the past century were prepared, for from that it would be learned how marvelously small was the percentage of the whole that had developed into matured artists. The far greater number would be found to have merely excited a momentary astonishment, only to disappear like a meteor when the highest manifestation of their powers was reasonably expected to exhibit itself. Whether this fact goes to prove the truth of the assertion that very early ripening entails very early decay, we will not undertake to say, but it is very certain that precociousness is generally short-lived.

Prodigies are commonly noted for mechanical execution, not for intelligent conception and natural expression. In fact, some slight-of-hand work has been obtained, which is turned into capital by the child's parents or others interested in their own financial welfare. The exceptions that might be noted only prove the rule.

The public parade of gifted children is fraught with evil consequences, and is by no means to be encouraged. A public atmosphere does not generally conduce to rigid study, and without rigid and continuous study the fullest development of the most talented child is not possible. Friendly encouragement and judicious praise is necessary, and never fails to have its due effects; but the noise and glare of public performances, in conjunction with the unrestrained manifestations that usually accompany them—these are scenes that ill befit a child's attention.—*Musical Courier*.

SPECIAL CHARACTER OF KEYS.

WHEN will the old-time fiction of the special characteristic of the keys in music be exploded? The old music master's axiom that all sharp keys are of necessity bright and sparkling, and all flat keys dull and sorrowful, in their respective effects, is a misleading error, and ought at once to be discarded.

Common sense has, fortunately, prevailed to a great extent in the view taken at the present day on the question; but with some minds this superstition still lingers. That the mechanical exigencies of a keyboard, or the necessities of an imperfect—albeit the best—musical notation, cannot possibly affect the sound of the notes, or give complexion to the keys, is open to demonstration. The fact at the same time must be admitted that, by reason of the system of equal temperament that obtains, certain instruments will happen to sound better or worse in certain keys. But such individuality is not inherent in the keys themselves; and where a local coloring exists, the reason for it must be looked for elsewhere than in the fact that one key has four flats and another six sharps in its key-signature. With an assiduity worthy of a better cause, one of our exchanges has been at some trouble to tabulate, for the benefit of such mortals as still walk in darkness, the various assumed idiosyncracies of the keys; and, further, suggest that a player should always perform in those keys that are suitable to his or her prevailing mood at the moment! If your soul is sad, choose D minor; if a sense of exhalation has taken possession of your spirit, select A major. Our readers know that the American concert pitch is nearly a semitone higher than the French *Diapason normal*. As a consequence, therefore, the E major of one instrument ("sparkling," according to our esteemed contemporary) may of course be similar in pitch to the E flat ("pathetic" of another). We believe that our readers will go with us in characterizing statements like those just alluded to as the merest charlatany. At the same time, if there be any truth to the contrary, we shall not mind receiving the deliberations of our readers on the subject. Here are one or two more definitions which can be brought to the bar of each individual judgment, and either accepted or rejected as may be thought prudent. B minor, "peculiarly adapted for artless and sincere melodies and words." A minor, "the simplest (?) key of all." E minor, "very sad indeed." But the height of absurdity is reached when we are gravely informed that the key of F is "mixed." What is "mixed?"

THE GAVOTTE.

THE gavotte or gavot originated in the dance of the Gavots, or men of the Pays de Gap, who inhabit a town of that name in Upper Dauphin, in France. At a certain period, as a social dance, it was very much used. A celebrated contemporary of Handel, named Mattheson (1681—1764), says, with reference to the gavotte, "The expression should be that of a right jubilant joy;" the "jumping" movement is a particular feature of it, and by no means the "running." All gavottes are not accompanied by the musette, the particularity of which is, that the fundamental or "drone bass" never changes, thus imitating the quaint, monotonous sound of the bagpipe; but the addition of the musette affords variety, thus relieving a composition which may have to be constantly repeated, of a monotony, which, after a time, would otherwise become somewhat tiresome. Cotgrave calls the gavotte a kind of brawl, danced by one alone. Arbuthnot and Pope, in "Martinus Scriblerus," remark: "The disposition in a fiddle to play tunes in preludes, sarabands, jigs, and gavots, are real qualities in the instrument." Littré says its original peculiarity as a *dance grève* was that the dancers lifted their feet from the ground, while in former *danses grèves* they walked or shuffled. The gavotte must begin on the third beat of the bar, and finish with half a bar. The musette, which may be called a second gavotte, is generally similar in construction, and, although different somewhat in form, for the sake of variety should be built up as far as possible on the central idea of the first gavotte. The best-known illustration of a gavotte with a musette founded on its opening phrase is that of J. S. Bach, in G minor, said to have been written in the period 1685—1750. For the sake of variety the musette is written in the major key, which is a great relief to the ear, especially when the carefully marked *nuances* are attended to by the player. Among those who have left specimens of this class of composition behind them are Arcangelo Corelli, 1653—1713; Jean Baptiste Lœillet, François Couperin, Jean Philippe Rameau, Johann Sebastian Bach, George Frederick Handel, Jean Marie Leclair, Martini, J. Exaudet, Glück, Kirnberger, and others who have flourished and enjoyed greater or less renown from the date down to the beginning of the last century.—*Exchange*.

A SIREN'S SONG.

DO you love me truly, Harold?" Lurline Neversink was even more beautiful than usual as she stood in the soft, mellow light that streamed from the chandelier overhead and looked down fondly upon her George W. Simpson. Bending tenderly over the girl, George kisses her in a chaste, New Haven (Conn.) manner, but does not trust himself to answer in words the fateful question she has asked. And then they pass into the music room, which is separated from the hall by a *portière* of navy blue velvet. The windows of the room are shaded by curtains of the same rich color, and the walls between them are covered with paintings. Statues of Mozart, Beethoven and Guido filled niches, while over the low mantel hung a full-length portrait of Maud S. No word was spoken until Lurline had seated herself at the piano.

Lurline began to sing. Carried away by the inspiration of the moment she sang on and on until at last she paused from sheer exhaustion. And then, seeing that George was not at her side, she turned to the *fauteuil* at her left. There he lay—dead—in all the proud grandeur of his glorious manhood. The mellow light from the chandelier stole into the hushed chamber of death and wandered over his stately form that lay powerless and stricken, over his noble, handsome face, telling, even in death, of the deathless love he bore her.

He had forgotten to plug up his ears.—*Chicago Tribune*.

PREPARED chalk is said to be a good remedy for dyspepsia. That's probably why the doctors recommend dyspeptics to drink milk.

"I HAVE a cousin," said a truthful Gascon, "who is a partner in a great commercial house in the north of France. He met at a tavern one day a merchant from Provence, who asked him, 'Are you doing much business?'"

"An enormous business," he replied.

"But what do you call enormous?"

"Well, to give you an idea of it, I will tell you that in our correspondence our house uses two thousand francs' worth of ink in a year."

"Tal' what's that?" said the other. "Our house at Marseilles saves every year four thousand francs in ink just by omitting the dots to the i's!"

THERE'S A SONG IN THE AIR!

There's a song in the air!
There's a star in the sky!
There's a mother's deep pray'r,
And a Baby's low cry!
And the star rains its fire, while the beautiful sing,
For the manger of Bethlehem cradles a King.

There's a tumult of joy
O'er the wonderful birth,
For the Virgin's sweet Boy
Is the Lord of the earth,
Aye! the star rains its fire, and the beautiful sing,
For the manger of Bethlehem cradles a King.

In the light of that star
Lie the ages imperiled;
And that song from afar
Has swept over the world;
Every hearth is aflame, and the beautiful sing,
In the homes of the nations, that Jesus is King.

J. G. HOLLAND.

MUSIC IN ST. LOUIS.

THE local musical season was fairly opened by the first concert of the St. Louis Musical Union at the Natatorium Hall on Nov. 15th, when the following programme was presented: PART I.—"Coronation March" Tschalkowsky Orchestra; 2. Scene and Aria, "From Aida," Verdi With Orchestral Accompaniment, Miss Alice Lansden; 3. "Suite de Morceaux Caractéristiques," A. Rubinstein, (a) Introduction, (b) Berger et Bergère, (c) Napolitaine, (d) Toreadore et Andalouse, (e) Royal Tambour et Vivandière, Orchestra.

PART II.—4 Overture, "Mignon," Ambroise Thomas, Orchestra. 5. Violin Solo, "Ballad and Polonaise," Vieuxtemps, with Orchestral Accompaniment, Mr. Paul Nemours. "Funeral March of a Marionette," Gounod, Orchestra. 7. Ballad, "Will He Come?" Sullivan, Miss Alice Lansden. "Torchlight Dance No. 3," Meyerbeer, Orchestra.

This was also the opening of the Natatorium as a hall. We were agreeably surprised at its acoustic excellence. It seems to have plenty of resonance and yet no echo. If to this we add that the hall is on the ground floor, we have said all that can be said in its favor. It is entirely devoid of beauty, is badly lighted and in our opinion is the worst fire-trap in the city. Its sides are wood, oiled at that, and it has but one avenue of exit, and that a narrow one. It may be that people prefer to be roasted on the ground floor than in an upper story, if so the change from the Armory Hall to this was a wise one, but from the standpoint of real safety, we think the Armory the safer hall of the two—for we believe that in case of fire or panic it could be emptied in one-third the time of the Natatorium.

The opening number, Tschalkowsky's Coronation March was a disappointment to us. It sounds more like a Nihilistic symphony of clangor than like an ideal coronation march. It must have been the Cossack in the Russian Tschalkowsky that wrote this work, for its mixture of cymbals and piccolo passages, its odd harmonies, its prevalence of fortissimo passages are barbaric, if not barbarous. The orchestra was at its best in this number and it was through no fault of theirs that the composition failed to please. Rubinstein's Suite de Morceaux Caractéristiques, was given in good style and so was the Mignon Overture, and the "Funeral March of a Marionette," but in the Torchlight Dance No. 3, "which closed the orchestral numbers, the orchestra came near going to pieces at three different points, whether from insufficient rehearsal or over confidence we cannot tell. The Ballade et Polonaise of Vieuxtemps was an unfortunate selection for Mr. Paul Nemours who made his debut on this occasion as a solo violinist, for it necessarily put him in comparison, and not to his advantage, with the many great artists who have played it before St. Louis audiences. Mr. Nemours had an inferior instrument to play upon and evidently suffered from stage fright, and should be judged leniently. Miss Lansden, the vocalist of the evening, sang her two selections with taste and feeling. There was a certain sameness in the first part of the programme arising from the crowding together a number of compositions of the modern or "advanced" school of music, which we think should be avoided in subsequent concerts. May we be allowed to suggest to Mr. Waldauer that the St. Louis public is not so cloyed with the more melodious compositions of the classical masters as to make it unwise to give us one of them now and then?

THE St. Louis Choral Society gave its first concert of the season, at the Natatorium Hall on Nov. 22. The programme consisted of four numbers. The chorus, "Hail, Bright Abode," from "Tannhäuser," "The Water-Nymph," solo and chorus for female voices, Rubinstein, the chorus, "Thanks be to God," from Elijah and Mendelssohn's "Hymn of Praise," or more properly speaking a portion of it, since the entire introductory symphony was omitted.

The Choral Society and its conductor, Mr. Otten, had set so high a standard for themselves in the work they did in the "Redemption" last May, that we expected much better at their hands than this concert, which we think was the poorest ever given by them. If we except "The Water-Nymph," which was given in truly artistic style by the ladies of the society, and in which Miss Lansden, the soloist, distinguished herself, the concert was, artistically, a relative failure. The "Tannhäuser" chorus was, if we may use the expression, mushy and flaccid, totally lacking in the joyousness and vim that are its proper characteristics, and the chorus from "Elijah," was not much better. The "Hymn of Praise," was served up in novel style. Only two of the choruses, i. e., "The Night is Departing," and the final chorus, "Ye Nations Offer to the Lord, etc." were taken at the traditional and proper speed. All the others were taken from one-third to one-half too slowly. Per contra the Choral, "Let all men praise the Lord," was taken at double speed, thus losing all its dignity. Of the soloists, Mr. Hein alone sang his part in the proper tempo, and even he in the tenor recitative, from the words, "Watchman, will the night soon pass?" slackened his pace unduly. In the duet for soprano and alto, "I waited for the Lord," Miss Lansden came in one full bar too soon, the soprano halted, the orchestra wavered and only the prompt and steady action of Mr. Otten saved the singers from a complete break-down. The Choral Society has no better friend than KUNKEL'S MUSICAL REVIEW, but it must allow us to say that they must do better work in the future if they expect to

be permanently successful. Upon the principle that "the darkest hour is just before the dawn," we sincerely hope that "The Messiah," which this organization is to give in connection with Thomas' orchestra, during Christmas week will prove as satisfactory as the *Lobgesang* has proven unsatisfactory.

MR. ROBYN'S opera "Manette," was played two or three times to empty houses for the benefit of the news-boys at the Pickwick. Last summer the opera was given under the auspices of a secret society of which Mr. Robyn was a member, and through the efforts of the order a fair attendance was secured. Since then, Mr. Robyn has in some way incurred the displeasure of some of the "High-Cockalorums" of the organization and now even the news-boys, who were furnished complimentary to the gallery, turned up their grimy noses and said "There's lots more fun at the 'Crystal Palace'"—which we understand is the high-sounding name of a not over respectable "theatre." The late neglect of the work proves nothing against it any more than its fictitious popularity when first put upon the boards, proved anything for it—both were undoubtedly exaggerated. Given an endurable libretto, Mr. Robyn would probably write a popular opera, but that he did not have in "Manette"

Of course St. Louis had its Luther celebration, with appropriate music. This celebration took place at the Second Baptist Church and the music was conducted by Prof. E. M. Bowman. As we were rusticiating thirty-five miles away at the time we can give no account of the music. The programme was good and there was good talent to render it, hence we think the performance must have been satisfactory. We notice that the choral "Let All Men Praise the Lord" is attributed by Mr. Bowman to Luther. This is a mistake, Johann Crueger being its author.

J. L. PETERS' SETTLEMENT.

As it had been reported in several papers that J. L. Peters had failed for a large amount, and as the reports were somewhat contradictory, we called upon Mr. Peters and asked him to read an article in the Chicago Indicator of Nov. 24th, telling him that the columns of the Review were open to him if he desired to make any statement of the matter. Mr. Peters, after reading the article said: "Most of the statements are correct, and this article does not seem unfriendly, and yet the party giving the information must have known that I had settled. My creditors have signed and accepted the compromise offered them, and my business troubles are over. I would also state that they came from no lack of present business, but from past debts, incidental to my opening in 1881 on credit."

Will you please give us a brief statement of your business affairs?

"With pleasure," said Mr. Peters, "since your statements, considering the wide circulation and well-known reliability of KUNKEL'S MUSICAL REVIEW, will put at rest any exaggerated and incorrect reports of my failure which have been or may be circulated. Now please get my statements correctly."

We took out our stylographic pen and noted down Mr. Peters' statement.

"Overwork, and consequent ill health," said Mr. Peters, "forced me to sell out a successful business in New York for less than half its actual value. Messrs. Ditson were the only parties in the trade financially able to buy such a business as I possessed, and in order to sell I was forced to accept their cash offer of \$140,000.00. From New York I went direct to California, made investments, and through the treachery of false friends, suddenly found myself in a position to lose all I possessed, and only succeeded in saving some eastern property by presenting my friends with all I had invested."

I came east in January, 1881, and on explaining my position to Messrs. Ditson, they at once kindly offered to furnish me with music and books, and otherwise generously aided me in opening my present business.

It takes time, labor and money to start a music business. Mine was no exception, it taking fully twelve months' hard labor to put it in order. I was also unfortunate in the time of my opening, which occurred just before the disastrous strikes of 1881. This was followed by crop failures and the floods of 1881 and 1882. Old established houses lost money during this period. Mine—as a new business, suffered accordingly. My business improved last fall—has since showed a steady increase, and during the last five or six months, it has grown to be one of the largest of its class in the west, my sales for October almost equalling that of my first year's business. My sales, however, have been too heavy for my capital, and I had of late found it difficult to replace the goods sold, or to keep my stock up to the requirements of my increased trade, and at the same time meet maturing bills for my opening stock. Feeling obligated to Messrs. Ditson—they also being my heaviest creditors—I gave them a statement of my affairs, showing that my present business was paying a handsome profit, and at the same time, offered to turn the business over to them, either as a whole or in part, and agreed to look after or manage it for them, or until they could find some one to put in my place. Messrs. Ditson did not see proper to accept my offer—expressed confidence in me and simply asked that I would look after their interest in any settlement I might make.

Under these circumstances, I sent Mr. Ch. Kinkel east with instructions to see Messrs. Ditson and Chase (two-thirds of my indebtedness) and offer a compromise, provided they favored such a course. Settlements were made, and all other creditors accepted and signed, as soon as approached, with the exception of one firm, who demanded immediate payment and received it."

What truth is there in the statement that you showed no assets?

"That statement is incorrect, altogether. The paper showed to my creditors called for \$12,000 business assets and real estate that cost me over \$24,000. Messrs. Ditson held a mortgage on this property which they relinquished in this settlement."

My indebtedness, with the exception of a few small bills and open accounts, was for goods and money used in starting my business. That is, my business troubles were of the past. My present business is paying, and I hope will continue to pay a handsome profit, and with a release from the load that pulled me down, I see no reason why my sales during the next one or two years should not exceed in bulk and in profit, my New York business, which was at the time, the second largest in the United States."

Is there anything else that you would like to state Mr. Peters?

"If it is not asking too much, I wish you would add that I feel deeply grateful for the kindness and courtesy shown me by my various creditors, and hope by a continued and increased trade to repay them for the obligations under which they have placed me."

MOLLY MCGINNIS'S PIANO.



CALIFORNIA tells the following story of an old woman named McGinnis, who died some time ago. She kept a rough and tumble miners' hotel at Pioche in the old mining days, and in her prime had a captivating air, which caused many a man to pass sleepless nights and weary days. She held supreme sway in the camp, and, although she was really a coarse and vulgar woman, her eyes were black and her figure symmetrical, by reason of which any deficiencies in culture or breeding were not materially considered.

In her little parlor was a piano in which she took great pride. It was an ancient and dilapidated affair, excruciatingly out of tune, and had been used to disreputable associates from its earliest existence. After this instrument had floated up and down the camp for some six years, it was purchased for a mere song by Mrs. McGinnis, who scrubbed it, scraped it, mended it, and put it in her back parlor. Here she was wont to sing and play. The McGinnis repertoire was not extensive. "The Angels' Whisper" and the "Baby's Lullaby" constituted the leading attractions, and occasionally she ventured upon snatches of comic vocalism.

One New Year's night the McGinnis got up a raffle on the piano. Of course everybody took a chance, and the tickets went off rapidly at \$10. The McGinnis reserved one for herself "just for luck," and when the numbers were drawn an astonishing coincidence was noted. The ticket she had reserved was the lucky number. Congratulations and drinks all around. Net proceeds of the raffle, \$1,460; value, \$30. In about a month, "in response to numerous requests," she announced another raffle. The boys responded, and again she reserved a number, "just for luck." It drew the piano, and she was about a thousand clear. During the next two years, whenever she thought the boys would stand it, a raffle was announced, always with the same result. Her success made her careless, until the formality of drawing became wholly dispensed with. She simply stowed away the receipts and announced another raffle when the time came. These raffles became a standing joke in the camp, and no one thought of protesting, for not to be "solid" with the McGinnis was like being an outcast. The woman was gradually absorbing about all the loose change in the camp, and against the shameless raffle robbery no one seemed to have the nerve to protest.

"Take a ticket to the raffle said the McGinnis, as she moved about one evening among the guests. "Washington's Birthday you know, and we must celebrate."

The men came out with their money, but it was not with the usual hilarious enthusiasm of old. It came out slowly.

"Tickets to the raffle?" she said with the same leer that always accompanied the request, addressing an old miner who had just come in.

"No money! can't take any," said the man. His reply shocked the bystanders. He was the first man who had ever been known to refuse. All looked up.

"No money!" she replied, with a sarcastic twirl to the last word. I don't keep a hotel for tramps." She went to the door and opened it. "Better go out and dig some."

The man rose and walked out without a word. He was old and looked cold and hungry. Two or three miners followed him out and protested against the outrage. It seemed hard that a woman who was making money so easily should be so cold hearted. More of the men came out and talked the matter over.

"Let's smash the old box. This thing's gone far enough."

The idea took immediately. Each man evidently had a grudge against the McGinnis, and the grand opportunity to get even presented itself. The excitement grew each minute. The eviction of a poor, dead-broke miner from the house on Washington's birthday inflamed the heart of every American. "Smash the music box," was the slogan.

"No more planner raffles," was the cry.

They rushed in with picks, drills and hammers. It was only a few minutes' work. They caved in the lid with a few sturdy blows, and every man who could get near the thing gave it a whack, "just for luck," as they said. They tore it to pieces, and cast it out of the windows into the street and everywhere.

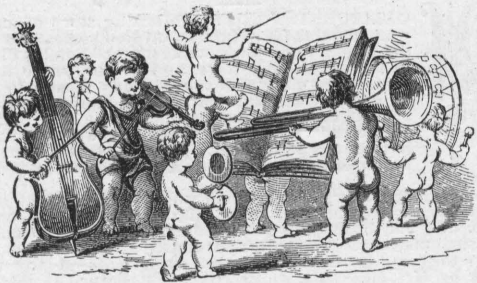
"No more 'Angels Whisper' in that," they shouted, as they kicked the key-board down the street. It took only fifteen minutes to scatter that old fraud of a piano up and down five different blocks. The tide of popular feeling ran riot with that hotel, and next day the last guest had moved out. A rival boarding house appropriated the custom. It was all over with Mrs. McGinnis—"Moll McGinnis" as they began to call her—and she left the camp between two days. This was a good many years ago, and since that time no one has ever dared to inaugurate a raffle in Pioche.—The Leader.

VENEER MAKING.



IN an article on the subject of veneers the Northwest Lumberman, gives some interesting facts. Straight grained and moderately soft woods are sliced off a log, by a weighted knife with a drawing cut, the log, or burl, being ten feet long and the veneers varying from one-eighth of an inch to one-fortieth of an inch in thickness, the width corresponding, of course, to the diameter of the log. A knife machine which gives a half rotary movement to a semi-cylindrical turned log, allowing a veneer to be cut following the log's circumference, produces wide veneers from logs of small diameters. But while the knife has opened up new possibilities in veneer manufacture, the saw has by no means been abandoned; such woods as ebony and lignumvite cannot be cut with a knife, while finely figured and consequently close grained mahogany, and some rosewood, are difficult to cut. The saw, therefore, has its place. Such saws must be very thin, and so finely adjusted that hardly the slightest variation will occur in the thickness of the veneers turned out.

While a nicely arranged circular saw will turn out boards varying the twentieth part of an inch, which would be imperceptible, such a lack of uniformity in thin sheets would prove a damaging imperfection. Before being cut, the veneer material must be carefully steamed, the same as in bending. A tight box, twelve feet long and four feet deep and wide is used, and exhaust steam is utilized. An ordinary wood like black walnut, which has an open grain, will steam sufficiently in six hours, but the close grained South American woods require thirty-six hours. Mahogany will steam sufficiently in twenty-four hours. Mahogany, tulip and rosewood, being hard to cut, require more and careful steaming, and a knife in the best condition. The veneers wrinkle when laid together, but straighten out readily when glued properly to a body. Veneers will dry in the air in about twelve hours, but are not kiln-dried, although the latter method is used for lumber out of which veneers are to be made.



OUR MUSIC.

"WILL O' THE WISP" Chopin.

This is one of the series of "Chopin's Best Thoughts," selected from the less known works of this poetic writer, and published by Kunkel Brothers. It needs but to be played to be appreciated. In fact, this entire set is very popular, and deservedly so, with the better class of music-teachers.

"HOME SWEET HOME." Transcription.—Green. The theme of this transcription is not new, but many generations will yet pass away before it loses its hold upon the affections of the people. The author had something to say, musically, upon this theme and has said it well. The piece is of only medium difficulty and, we believe, will please the majority of our readers.

"LILIAN POLKA" Sidus.

This little composition, named after the editor's little daughter, is of course very charming in his eyes. Nonsense aside, it is as pretty a little polka as one could wish to hear played by little fingers. As the editor's Lilian is only three years and a half old, it will be a year or two before he can expect to have the pleasure of hearing it played by her. In the meantime, he hopes that many little musicians will play it for their papas and mammas from Maine to California.

"PANSY WALTZ" McCabe.

This is another nice little number for our younger players, who must not be neglected, especially in this holiday month. We hope they will try it for, if they do, we feel sure they will be pleased.

"LOVE CALLS MY SOUL" Voerster.

This song, the latest musical inspiration of Dr. Voerster, proves that his vein of original melody is not exhausted. It is not difficult of execution and yet is well worthy of a place in our readers' repertoire.

STUDY Duvernoy.

This is No. 15 of Book II of Kunkel's Royal Edition of studies. Perhaps we have already said it, but it will do no harm to repeat it, if we have, that the studies (École du Mécanisme) of Duvernoy are published complete in two books by Kunkel Bros. Price of each book \$1.00

"RIGOLETTO" (Fantasia.) Sidus. Our readers have become so well acquainted with Sidus' excellent, easy arrangements of operatic melodies, that it seems useless to say much about them. They recommend themselves.

The prices of the pieces in this number, in sheet form are:

"WILL O' THE WISP." Chopin.....	\$ 75
"HOME SWEET HOME." Greene.....	60
"LILIAN POLKA." Sidus.....	35
"PANSY WALTZ." McCabe.....	35
"LOVE CALLS MY SOUL." Voerster.....	50
"STUDY" Duvernoy. (worth).....	25
"Rigoletto Fantasia." Sidus.....	35

Total.....\$3 15

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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The Royal edition will eventually comprise all the classical as well as modern compositions, and its numbers will be advertised in the REVIEW as they are published.

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Heu Hollet

Presto.

F. Chopin.

Sempre legatissimo.

WILL O' THE WISP.

Op. 25. No. 2.

The musical score is written for piano and bass. It consists of five systems of staves. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Presto.' and the performance instruction is 'Sempre legatissimo.' The piece is titled 'WILL O' THE WISP.' and is Op. 25, No. 2 by Frédéric Chopin. The score includes various musical notations such as notes, rests, ornaments, and fingerings. Pedal markings (Ped.) and asterisks (*) are used to indicate pedaling. The piece concludes with a 'dim.' (diminuendo) marking and a final chord.

Handwritten musical score system 1. Treble and bass staves. Treble staff contains complex melodic lines with many fingerings (1-5) and slurs. Bass staff contains simpler accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 2. Treble and bass staves. Treble staff continues the melodic development. Bass staff has some rests. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 3. Treble and bass staves. Treble staff features rapid sixteenth-note passages. Bass staff provides harmonic support. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 4. Treble and bass staves. Treble staff continues with intricate melodic patterns. Bass staff has some rests. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 5. Treble and bass staves. Treble staff features complex melodic lines with many slurs and fingerings. Bass staff provides harmonic support. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Handwritten musical score system 6. Treble and bass staves. Treble staff continues with intricate melodic patterns. Bass staff provides harmonic support. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

8 *leggiere.*

f *f* *Ped.*

Op. 25. No. 1. Variante.
scherzando. *staccato simili.*

p *Ped.* *Ped.* *Ped.* *simili.*

cres.

HOME SWEET HOME!

by Kate H. Greene.

Introduction.

Moderato.

The Introduction is in 3/4 time, marked Moderato. It begins with a piano (p) dynamic. The right hand features a series of half notes with a wavy line above them, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The piece concludes with a forte (f) dynamic, a double bar line, and a repeat sign. Pedal markings (Ped.) are placed below the left hand at several points, and asterisks (*) mark the end of the section.

This section begins with a forte (f) dynamic. The right hand plays a melody with many beamed eighth notes, some marked with 'x' for grace notes. The left hand provides a rhythmic accompaniment. The tempo is marked 'rapido.' in the middle of the section. The piece ends with a double bar line and a repeat sign. Pedal markings (Ped.) and asterisks (*) are used throughout.

This section continues with a forte (f) dynamic. It features a similar melodic style with beamed eighth notes and grace notes. The left hand has a simple accompaniment. The piece concludes with a fortissimo (ff) dynamic. Pedal markings (Ped.) and asterisks (*) are present.

Entered acc.to act of Congress in the year 1872 by Kunkel Bros: in the Office of the Librarian of Congress at Washington D.C.

Andante

The image shows a musical score for a piano piece. It begins with a treble staff containing a short introduction with notes and rests, some marked with 'x' and fingerings like '1', '2', '3', '4'. Below this is a bass staff with a waltz melody in 3/4 time, marked with a forte 'f' dynamic. The waltz consists of several measures of eighth and sixteenth notes, some beamed together. Above the waltz staff, there are two rows of fingerings and accents: the first row has '3 1', '2 x', '2 x', '3 1', '1 x', '3 1', '2 x'; the second row has '4', '4 3 1', '2 x', '2 x', '2 x', '4 2', '3 1', '2 x', '3 4 1', '2 x', and '1 x'. At the bottom of the page, there are seven 'Ped.' (pedal) markings, some preceded by an asterisk (*), indicating when to use the sustain pedal.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a forte (f) dynamic and a piano (p) dynamic. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and a repeat sign. The piece concludes with a final cadence.

The image shows a musical score for a piano piece. It begins with a piano introduction in 3/4 time, marked 'Andante'. The introduction features a melody in the right hand and a bass line in the left hand. The waltz section follows, in 3/4 time, marked 'Vivace'. The waltz is characterized by a strong bass line and a melody in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'Ped.'.

Var. 1. Brilliant.

The first system of musical notation consists of a grand staff with a treble and bass clef. The right hand (R.H.) plays a series of chords and eighth notes, with dynamic markings *p* and *f*. The left hand (L.H.) plays a steady eighth-note accompaniment. Pedal points are indicated by asterisks (*) and the word "Ped." below the staff. Fingerings are shown with numbers 1-5. A bracket with the number 8 spans a group of notes in the R.H.

The second system continues the musical piece. It features similar notation to the first system, with a grand staff, R.H. and L.H. parts, and pedal markings. The R.H. part includes dynamic markings *p* and *f*. The L.H. part maintains a consistent eighth-note pattern. Pedal markings include "Ped." and asterisks (*).

The third system of musical notation shows a continuation of the piece. It includes a grand staff with R.H. and L.H. parts. The R.H. part has dynamic markings *f* and *p*. The L.H. part continues with eighth notes. Pedal markings are present. A bracket with the number 8 is used. At the end of the system, there are measures with notes marked 12, 13, and 14, with a bracket indicating a repeat or continuation.

The fourth system of musical notation is the final system on the page. It features a grand staff with R.H. and L.H. parts. The R.H. part includes dynamic markings *f* and *p*. The L.H. part continues with eighth notes. Pedal markings are present. A bracket with the number 8 is used. The system concludes with a final chord and a double bar line.

Var: 2.
Marcia.

The first system of musical notation for 'Var: 2. Marcia.' consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (f) dynamic. The right hand features complex chords and triplets, while the left hand plays a steady bass line. Pedal markings are indicated below the staff: 'Ped. * Ped. * Ped.' followed by a single asterisk, then another single asterisk, and finally '* Ped. * Ped. * Ped.' followed by a single asterisk.

The second system of musical notation continues the piece. It features similar complex chords and triplets in the right hand. Pedal markings below the staff include 'Ped.' followed by '* Ped.', then '* Ped. * Ped. * Ped.', then '* Ped.', and finally '* Ped.' followed by a single asterisk.

The third system of musical notation continues the piece. It includes a piano (p) dynamic marking. Pedal markings below the staff include 'Ped. * Ped. * Ped.', then '* Ped.', then '* Ped.', then '* Ped.', then '* Ped.', and finally '* Ped.' followed by a single asterisk.

The fourth system of musical notation concludes the piece. It begins with a 'cresc.' (crescendo) marking. The music ends with a forte (f) dynamic. Pedal markings below the staff include 'Ped. * Ped. * Ped.', then '* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.', and finally '* Ped.' followed by a single asterisk.

[illegible]

The musical score for 'The Merry Widow' waltz is presented in two systems. The first system is the piano introduction, marked 'Piano' and 'Andante'. It consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 3/4. The bass staff has a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The piano introduction is followed by the waltz section, marked 'Waltz' and 'Moderato'. The waltz section is in 3/4 time and features a key signature of one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings like 'Ped.' and 'f'. The waltz section is divided into two parts, with the first part marked 'Ped.' and the second part marked 'f'. The score is written for piano and includes a variety of musical symbols and notations.

Pod. * *Pod.* * *Pod.* * *Pod.* * *Pod.* *

dolce.

p

Ped. * *Ped.* $\frac{2}{3}$ * *Ped.* * *Ped.* * *Ped.* *

f

Ped. * *Ped.* * *Ped.* * *Ped.* *Ped.* * *Ped.* * *Ped.*

p dim: *pp*

ppp *pp* *ff*

Written for our pet Lilian Foulon.

LILIAN POLKA

RONDO.

Carl Sidus Op. 200.

Allegretto ♩ - 100.

The musical score for "Lilian Polka" is a Rondo in 2/4 time, key of D major, by Carl Sidus Op. 200. It is marked "Allegretto" with a tempo of 100 beats per minute. The score is written for piano and consists of four systems of music. Each system includes a treble and bass staff. The first system begins with a piano (p) dynamic and features a series of eighth and sixteenth notes with slurs and fingerings. The second system includes a crescendo (cres.) marking and continues the melodic and harmonic development. The third system starts with a mezzo-forte (mf) dynamic and includes a repeat sign. The fourth system concludes the piece with a final chord marked piano (p). Pedal points are indicated by "Ped." and asterisks throughout the score.

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5 5 4 5 4 5 5 1 3 4 4 1 4 5 5 4 5 5 2 1 **FINE.**

cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8 3 5 3 2 1 3 5 3 2 1 4 5 4 3 2 4 5 3 2 1 3 5 3 2 1 4 5 4 3 2 1 4 3

f p f p f p f

Ped. * Ped. * Ped. * Ped. *

3 5 3 2 1 3 5 3 2 1 4 5 4 3 2 4 5 3 2 1 3 5 3 2 1 4 5 4 3 2 1 4 3

f p f p f p f

Ped. * Ped. * Ped. * Ped. *

3 5 3 2 1 3 5 3 2 1 4 5 4 3 2 4 5 3 2 1 3 5 3 2 1 4 5 4 3 2 1 4 3

mf

Ped. * Ped. *

3 5 3 2 1 3 5 3 2 1 4 5 4 3 2 4 5 3 2 1 3 5 3 2 1 4 5 4 3 2 1 4 3

f p f p f p f p

Ped. * Ped. * Ped. * Ped. *

Repeat from the beginning to Fine.

PANSY WALTZ

Allegretto $\text{♩} = 88$.

Maud M^{rs}. Cabs.

Cantabile.

The first system of musical notation for the Pansy Waltz. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. There are fingerings indicated above the notes. The system ends with a repeat sign and a double bar line.

The second system of musical notation. It continues the melody and accompaniment from the first system. A crescendo (*cresc.*) is marked over the right hand. The system ends with a repeat sign and a double bar line. Below the system, the text "or thus:" is followed by a small musical diagram showing an alternative fingering or articulation.

The third system of musical notation. It continues the melody and accompaniment. The piano (*p*) dynamic is maintained. The system ends with a repeat sign and a double bar line.

The fourth system of musical notation. It continues the melody and accompaniment. The music features a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic. The system ends with a repeat sign and a double bar line.

The fifth system of musical notation. It begins with the tempo change to *Scherzando*. The dynamic is marked *mf* (mezzo-forte). The right hand plays a more rhythmic melody with eighth notes, while the left hand continues with a harmonic accompaniment. The system ends with a repeat sign and a double bar line.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and dynamics. Dynamics include *Ped.*, ** Ped.*, *cresc.*, and *p*. A first and second ending bracket is shown at the end of the system.

Second system of musical notation, measures 9-14. Treble and bass staves with various fingerings and dynamics. Dynamics include *Ped.*, ** Ped.*, and *p*.

Third system of musical notation, measures 15-22. Treble and bass staves with various fingerings and dynamics. Dynamics include *f*, *p*, and *Ped.*.

Fourth system of musical notation, measures 23-30. Treble and bass staves with various fingerings and dynamics. Dynamics include *mf*, *Ped.*, ** Ped.*, and *p*.

Fifth system of musical notation, measures 31-38. Treble and bass staves with various fingerings and dynamics. Dynamics include *Ped.*, ** Ped.*, and *p*. A first and second ending bracket is shown at the end of the system.

Repeat from the beginning to 8 then go to the finale

Sixth system of musical notation, measures 39-46. Treble and bass staves with various fingerings and dynamics. Dynamics include *cres.*, *cen.*, *do*, *f*, and *Ped.*. The system concludes with a double bar line and a final flourish.

To my wife

Love calls my Soul.

(LIEBE ERHEBT MICH.)

Words and Music by

Dr. Engelbert Voerster.

Allegretto ♩ = 84.

Pedale.

Lieb. . e er. hebt mich zu himm. lisch. en

Love calls my soul to the realm of e.

*Ped. * Ped. **

Sphär. en Wo Du, O Theur. e, ein. zig bist mein.

mo. tion, Where thou, my dear. est, hast not a peer;

Führ. . et mich sich. . er auf stürm. isch. en Meer. en Bis in den

Guide well my life o'er the storm. crest. ed o. . cean, Safe. . ly to

Haf. . en der Lieb' hin. ein. Du bist mein All', ja das

moor in thy love sin. cere. Thou art my all, that on

Glück mein. . es Le. . bens: Mein ganz. es Sein. ge. hört dir al. rit:

earth is en. dear. . ing: My ver. y life is cen. tered in

lein. Leih' mir dein Licht. zu dem Ziel mein. es Stre. . bens,

thee. Fur. ther the joys. that are hope. ful and cheer. ing.

Komm an mein Herz, und in Lieb', in Lieb', sei mein..... In

Share in the bliss and in love, in love, a - gree..... In

f

Lieb',..... ja Lieb',..... sei mein..... Nichts soll hin - ie - den im
ad lib. *a tempo.*

love,..... yes love,..... a - gree..... May naught on earth nor in

ad lib. *a tempo.*

Jen - seits uns schei - den E - wig in Lieb - e sind wir ver -

heav - en di - vide us In those af - fec - tions that bind us

eint..... Stets wer - den Leid so wie Kum - mer uns meid - en,

two..... Sor - row and Care then will nev - er be - tide us,

Blüh'n wird die Lieb' die so treu..... ge - meint.....

f

Nor change the love that is pure..... and true.....

f

Blüh'n wird..... die Lieb'.....

Nor change..... the love.....

p *f*

Ped. *Ped.* *Ped.* *Ped.*

So treu..... ge - meint,..... die

p

So pure..... and true,..... the

Ped. *Ped.* *Ped.* *Ped.*

Lieb'..... so treu..... ge - meint.....

ff

love..... so pure..... and true.....

cres *cen* *do* *ff*

Ped. *Ped.* *Ped.*

STUDY.

Moderato ♩ — 80 to ♩ — 152.
N.º XV. *Il canto espressivo.*

ben sostenuto.

The chief objects of this study are: First, to play a melody and its accompaniment with the same hand giving to each its distinct individuality, i.e. to make the melody throughout considerably stronger than the accompaniment; Secondly, to sustain the melody (represented by quarter notes with stems turned upwards) perfectly *legato*. To accomplish this, a substitution of fingers, on keys struck, must often be resorted to. This substitution of fingers should be effected simultaneously with the striking of the third sixteenth of the accom.

paniment

thus:

striking, as it were, the two

notes together. Be very careful that the fingers, while sustaining the melody, should always retain a rounded, archlike position. Slow practice, and with each hand alone, at first, is absolutely necessary.

GENERAL REMARKS.—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.

First system of piano music. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a *p* dynamic marking at the start. Fingerings are indicated by numbers 1-5 above notes. A *cresc.* marking appears in the third measure of the bass staff.

Second system of piano music. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a *p* dynamic marking at the start. Fingerings are indicated by numbers 1-5 above notes. A *cresc.* marking appears in the third measure of the bass staff.

Third system of piano music. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a *cresc.* marking at the start. The system includes tempo markings: *riten.* above the treble staff in measure 2, and *a tempo.* above the treble staff in measure 3. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of piano music. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of piano music. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a *dim.* marking at the start. The system includes tempo markings: *rall.* above the treble staff in measure 3, and *pp* above the treble staff in measure 4. Fingerings are indicated by numbers 1-5 above notes.

RIGOLETTO.

(Verdi)

Carl Sidus Op. 133

Moderato ♩ - 96.

p

Ped. *

Ped. *

Ped. *

f *ad lib.*

Right hand

Left hand

Allegretto ♩ - 160.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/8. The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) indicated above the notes. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. It includes a crescendo marking (*cres.*) and a dynamic change to forte (*f*). The right hand has more complex patterns, including triplets and slurs. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

The third system features a piano (*p*) dynamic. The right hand has a series of chords and eighth-note patterns. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

The fourth system includes a crescendo marking (*cres.*). The right hand has a series of eighth-note patterns. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

The fifth system includes a dynamic change to forte (*f*). The right hand has a series of eighth-note patterns. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

The sixth system continues the piece. The right hand has a series of eighth-note patterns. The left hand continues with eighth-note accompaniment. The system ends with a repeat sign.

Andante ♩-88. smorzando e rit.

p Ped. Ped. * Ped. Ped. * Ped. Ped. *

a tempo. cres. molto. ad lib. a tempo.

piu appassionato *mf* Ped. *

smorzando. *a tempo.*

rit. 3 1 5 Ped. *

cres. cen do

f *rit.* *a tempo.* *cres. cen do. f*

cres. a tempo. cen do.

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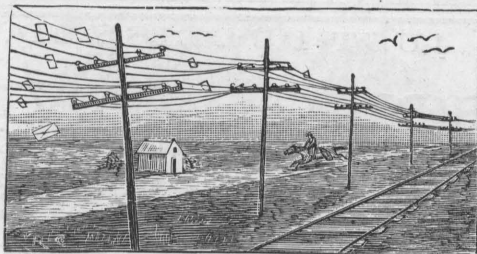


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CORRESPONDENCE.

BOSTON.

BOSTON, November 13th, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—

We have had enough Luther commemoration and "A strong castle is our Lord" to last us for some time to come. Not only have all the churches been giving it in chorus and organ voluntary style, but the Handel and Haydn Society and the Boston Symphony Orchestra have been singing it and playing it *ad infinitum*. To begin with, the concert of the Handel and Haydn Society:—this took the form of a regular

LUTHER COMMEMORATION, and was a semi-religious occasion. It began with Bach's Cantata on the Lutheran theme, in which the *chorale* is brought in with different effects to each of the three verses, the first two being contrapuntally supported, while the last appears in simple but dignified harmony. Interspersed between each verse are solos and duets suggested by the chorus, a sort of reversal of the style of a Greek tragedy, where the chorus does the soliloquizing and moralizing. It was admirably sung, as was also the Hymn of Praise (Mendelssohn), which followed it. In the latter the soloists were Mrs. Henschel, Miss Winant, and Mr. Toedt, all musicianly singers, who did more than sing correctly; they gave the composer's thought with poetic beauty. The chorus never sang better, and Mr. Zerrahn's conducting was of the most thorough description, having more fire and energy than usual. He seemed to be inspired by the occasion. He administered a well deserved rebuke to the ill-bred persons who were leaving the hall during the last chorus, by stopping the singers and informing the audience that he would wait two minutes to give these early departers a chance to leave without interrupting the music. It is high time that the public knew that in a great work the final portion is generally the climax for which the composer has reserved his best thoughts, and deserves, if anything, more respectful attention than any other part of the work.

The Boston Symphony Orchestra gave its commemorative concert Nov. 10th, a day before the one described above. It gave us "Ein Feste Burg" in every conceivable form. First it came in heavy brasses in Wagner's *Kaiser Marsch*, and then it came in flutes and woodwind, as it begins in the Reformation Symphony by Mendelssohn, and finally it came pure and simple, as a choral, sung by a chorus of boys, on the stage, aided

by such of the audience as cared to join in. I think the Reformation Symphony—apart from its Scherzo—about the weakest of Mendelssohn's large works, and especially so in its last movement. I, for one, should have liked to have heard Raff's Overture (also on Luther's theme), placed in juxtaposition with it, Raff's treatment is much the broader and more effective.

At one of the recent symphony concerts we had the pleasure of hearing Mrs. Gower, lately Miss Lillian Norton, who under the stage name of Giglio Nordica has sung in the leading opera houses of the world.

Mrs. Gower, since her marriage, has left the stage. She is a New England girl, and obtained her education in Boston, graduating at the New England Conservatory of Music. Her reception at these concerts was a most cordial one, and her singing was of the most brilliant description. Especially fine were her *staccato* passages, and her deepest notes. Her voice is exceptionally strong and of surprising compass.

It was a very natural thing for the New England Conservatory to do honor to the graduate who has honored it, by giving a reception to the vocalist. This took place in the large dining hall of the institution, and was one of its most successful social and musical occasions. Mrs. Gower sang, and Dr. Maas and Mr. Bendix gave piano selections in the course of the evening. Another pleasant occasion at this conservatory was the celebration of Liszt's birthday by a programme of music wholly made up of the master's compositions, and an address on his life and the character of his works by L. C. Elson. The weekly reunions at the institution also deserve record had I space to describe them.

Chamber concerts come upon us in a shower all at once. Piano recitals are beginning to be plentiful. But I cannot detail all of these. The most important chamber concerts were given at the opening of Chickering's New Hall, when two programmes were presented, in which such musicians as Mr. and Mrs. Henschel, Mr. Lang, Mr. Osgood, Mr. Parker, Mr. Preston and the Listemann Quartette and the Apollo Club took part. The hall is a perfect gem in its way, just suited for chamber music.

We have had French opera here last week. Alas, poor Aimée! she has left only a few quavery high notes, and a few chest tones, with a wide and impassable gulf between. But it is true that she still kicks, and that is something. Grau recognizes the fact that her voice is gone and proposes to replace her with—Théo. This is going out of the frying pan into the fire. Is it a prime condition with French *prime donne* that they should have no voice?

I have spoken of the numerous quantity of piano recitals, and as a natural consequence you may imagine that we have plenty of pianists here. You are right. You would be perfectly safe in inquiring of any stranger in Boston: "How long is it since you studied with Liszt?" The papers teem with advertisements, each more grandiloquent than the other. Several affect the patronizing way of saying in print that those persons who cannot afford to pay their prices can receive instruction from their advanced pupils at reasonable rates. One teacher scored a hit against these, by advertising and requesting those who could not afford the exorbitant prices of his advanced pupils, to come to him and receive instruction at more reasonable rates. A very neat bit of sarcasm. COMES.

NEW YORK.

NEW YORK CITY, NOV. 22, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—

It is needless for me to mention the intense operatic war between the two Italian Opera houses here, since all the great dailies of the larger cities publish extended articles on this disgusting matter. The one thing which astonishes me, is, that a New York audience will pay the exorbitant prices, from \$3 to \$20 a seat, for the pleasure of hearing—season after season—"Lucia," "Martha," "Il Trovatore!" But like a soothing syrup, after all this they are served with a monthly production of "Lohengrin."

The first concert of the "New York Symphony Society," under the able directorship of Dr. Leopold Damrosch, might be justly called an evening of musical perfection. The concert opened with Cherubini's *Anacreon Overture*, a beautiful work, which could serve as a model of form to many of our modern writers. The only annoying feature is the tiresome, over-long coda, which in this instance cannot well be termed a "heavenly length." Tonic, subdominant, dominant, tonic, etc., etc., is not a very interesting modulation, where it is continued for three or four pages in the orchestral score. It was played throughout in perfect *ensemble* and with admirable refinement and skill. Whatever the adherents of the "Court" Steinway and of "Emperor" Thomas may say or write against such a consummate artist as Dr. Damrosch,—what are all their insignificant articles against his wonderful conception of the crown of all symphonies, the Seventh, in A? I have heard Thomas' version of this gigantic work twice or thrice. He performs it as the talented young Degenremont plays the Mendelssohn violin concerto—nicely and elegantly and with fine technique. But where is Beethoven? Thomas' greatest admirer in this city, after unjustly attacking Damrosch for his orchestra as being out of tune, mainly in the wood and brass, cannot help admitting that the Doctor's conception is "broader" than Thomas', and that "it must be granted that the effect is an improvement." I should say it was. As the lamented critic Max Goldstein used to say: "Look at Damrosch's excellent head and you know what you may expect of that man!"

The production of the work was perfectly *Beethovenian*: correct *tempi*, broad conception, refinement in details, vigor and inspiration. Monsieur Ovide Musin, a young Belgian violinist, was the soloist at this concert. With flawless technique, strong tone of an excellent quality and faultless intonation he played the Mendelssohn concerto, and later, variations by Corelli. He was extremely successful, and recalled three times. He responded with a trashy show-piece of Paganini. To this I object most firmly. A classic symphony concert should not be subjected to such profane *intermezzi*. That Monsieur Musin is not a mere *virtuoso* but also a good musician, he proved in a private *soirée* in the *salon* of the genial Madame Trebelli, where I saw him read from manuscript a very difficult sonata by Bruno Oscar Klein and a fantasia piece "elevation" by Otto Floersheim. He performed these compositions as if he had played them quite often before.

The "Philharmonic Club" gave their first Chamber Music Concert at Chickering Hall Nov. 13th. It occurs to me that they could have chosen a much more interesting programme for the occasion of an opening concert. Surely it is unexcusable in our modern times to perform a trashy trio for piano, flute and violoncello by the otherwise great Weber, when you can have the pick of the best works of living composers, like Brahms, Gade, Goldmark and many others. This Trio of Weber should be arranged for zither, (Kunkel's of course,) flute and basso, and would then be played with unprecedented success in some of our Tyrolean summer gardens. Perhaps the

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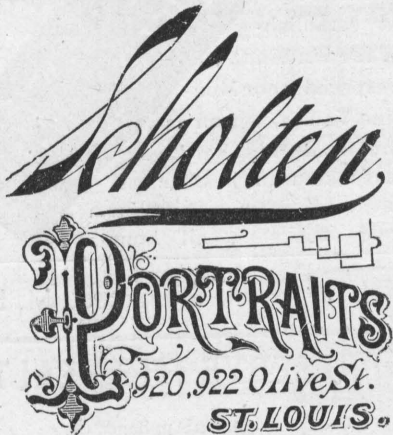
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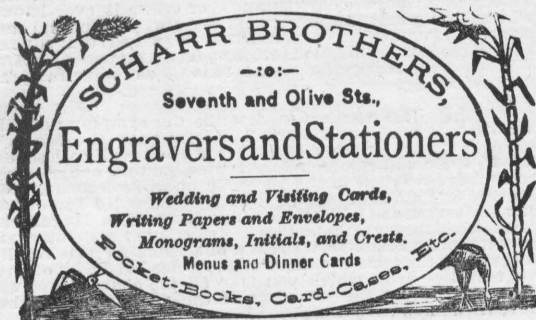


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only one in the hall who really appreciated the excellence of this work, was the flutist, Mr. Weiner, (who played his part admirably.) He wonders why Beethoven and Schubert preferred the violin in writing their immortal trios.

Madame Emil Gramm sang with excellent taste and in good voice songs of Grieg, Mendelssohn and Schumann.

To-night I shall attend the opening concert of Dr. Damrosch's Oratorio Society. The programme is a very interesting one, comprising the novelty, "St. Ursula" by Cowen, and Mendelssohn's "Walpurgis nacht."

It may be that on this occasion, I shall be converted to believe in English composers.

I heard the most favorable comments on the elegant appearance and the strong contents of your November issue.

In this joins your

RACSO NIELK.

CHICAGO.

CHICAGO, ILL., Nov. 22nd, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:

As predicted in my last, Chicago has no reason to complain of want of musical attractions. It is a surprise to old and young inhabitants, how they—the attractions—manage to make both ends meet in the way of audiences. There are a good many "papered houses;" still, the average Chicagoan has almost enough small change to patronize everything that comes along, and, in spite of the numerous failures—the dreadful weather—rain all the time—and other influences, our concert halls and theatres are well filled. The Comic Opera companies are too numerous to mention! We had *Abbott*, with very little enthusiasm and crowded houses; *Fay Templeton*, ever lively and attractive, with a good support, at the Academy playing to extraordinary business; since last week the *Boston Ideals*, at the Grand Opera House, who have seemingly all the newspapers against them, doing fairly, and *Aimée*, at Haym's (under Grau) meeting with artistic and financial success. *Aproros*—the *Boston Ideals*—are better in many ways than they were before. Miss Ulmer, Messrs. Morsell, Whitney and Barnabee, also Miss Stone, have improved, play with more refinement, and Mr. Karl is a fine singer and acceptable actor. The chorus is very strong, though it seems, little care is given them by the musical director, Studley, who is more of an orchestra leader, than a chorus director. Their repertoire is very extensive, but to go into details is not the duty of your scribe, so I will only add, that they are better on the lyric than the comic stage, with the exception of "Fatinitza," which they do in a superb manner. The company remains for another week. *Aimée*, though not as good in voice, as years ago, is French all through, so is her company, and they can do comic to perfection. It is all life and sparkling humor, and their "Mascotte" is a treat. In January, I understand, during the same week, Mapleson and Abbey will be here, and it is hoped that their enormous prices will be reduced by competition, so that the "musical orphan" may get a chance to hear, at least once in a lifetime a first-class artist. So far, only millionaires could afford this luxury. The Chicago Ideal Company has returned and quietly gone to pieces. The Church Choir is still "vegetating," and Liesegang's venture still "in embryo." This mysterious "affair" is reported rehearsing an English version of "Zehn Mädchen und Kein Mann" (Ten Maidens and no Husband), an old timer on the German stage, by Suppe.

Concerts we have by the score. Clara Louise Kellogg at Central Music Hall, assisted by Mme. Carreno and the Chicago Ladies' Quartette met with success. The concert of the "Press Club," if such we may call it, filled the "Grand" to overflowing. Mr. Liebling played, Janasehek spoke, so did Maccabe, who by the way, is imitable in his way and doing well at Hershey Hall since a number of weeks, and the Boston Ideals furnished the vocal part of the programme. The concert of the Mozart Club, which took place November 20, was an affair of significance. The vocal numbers, "O on the Rhine" (Kueken) and "Great Orpheus was a Fiddler" (MacKenzie) were sung finely, and showed good voices and perfect training by their efficient director, Mr. Bartlett. Mrs. Wells B. Tanner and the Philharmonic Club, (of New York), made a great impression. The audience was brilliant and responsive, apparently more of a musical than a social quality. Mr. S. G. Pratt's recital, Saturday afternoon, at Weber Hall, was a musical success. We are glad to chronicle the fact that this gentleman's propensities for trying to be America's Wagner, have been severely sat down upon by the New York settled, I mean production, of "Zenobia." Mr. P. has now settled down to solid business, and meets with flattering recognition as a good pianist and thorough teacher. His Chopin numbers were played faultlessly. His two pupils, Misses Flora Colby and Addy Smith created a favorable impression, the latter especially, with Mendelssohn's "Capriccio Brillante." Mr. Harrison Wilde's second Organ recital took place at Unity Church last Sunday. He was assisted by Mr. and Mrs. Broderick. A concert under the auspices of North Chicago Lodge A. O. U. W. will take place on Dec. 8, for which a fine programme has been prepared. The Chicago (male) Quartette has been engaged. Mr. Geo. Schleiffarth, (pianist), Mrs. Geo. Schleiffarth, (soprano,) and the Chicago Orchestra.

Trade among piano dealers is almost at a stand-still. There is a general dullness—an apprehensive quietude pervading the well-filled ware-rooms of the matter-of-fact promoters of musical proclivities. I have made calls among the dealers in all branches of this line, and heard the same complaints. The all horrible weather makes business almost impossible. For a week past, at the stores, gas was burning from morning until night. This state of affairs must be especially "hard" on the "advertising agent," whose richest field for "attack" is the piano store, and this is a "dangerous neighborhood" at present. You talk "advertising" to a music man now-a-days and you are liable to get hurt!

The sheet music dealers are doing fairly—thanks to the many comic opera companies and variety shows, who sing a popular sounding song occasionally—then everybody "wants it." This is the case just now with a little song, called "Margery Daw," published by the Chicago Music Co. lately. Though unpretentious in style, it is very melodious and catchy, and is destined to become one of the popular songs of the day. It is already in the hands of some of our best vocalists and will be sung at the better class of concerts.

Lyon & Healy's thieving cashier, Peters, has "raised" the \$12,000, he spent on "Wine, women and Keno," paid it back, and is a free man once more.

C. J. Whitney, of Detroit, will shortly open a new Opera House on the west side, and discontinue his branch store here, —so the report goes. More anon.

P. S. Before mailing this, I clipped the following notice from the "Indicator": "Rosita," by Schleiffarth & Smith, has been accepted by the Fay Templeton Opera Co., and will be given here when the company return, probably within three months. The music is in Mr. Schleiffarth's breezy style, and very melodious. Mr. Harry Smith will make his first public appearance as a librettist on this occasion.

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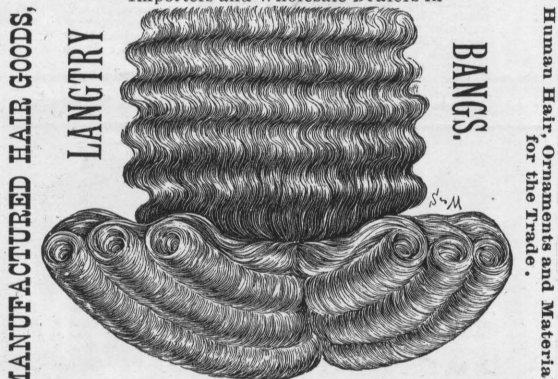
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CINCINNATI.

CINCINNATI, November 22, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—

The public have been highly favored this month with concerts and recitations of high order. The College of Music String Quartette, composed of Schradieck, Hauser, Baetens and Brand, led off on Thursday at Dexter Hall. Mr. Schradieck is an artist in every sense of the word. A virtuoso and superb ensemble player. His tone is firm yet soft as liquid silver and appears to come from—one wonders where. There is not a scratch or blemish. It is more delightful to hear his music than any I ever heard drawn from a violin. Mr. Hauser is certainly a great acquisition to this city. Messrs. Brand and Hauser help make this quartette well nigh perfect. The first Ladies' Reception of the season at the Musical Club took place November 6th at the club rooms, and was the most brilliant that has taken place there for years. Mr. Schradieck and Mr. Doerner were the soloists. Signor Gorno and Mr. Hauser accompanists, with Signorina Vigna, vocalist. The applause was great and when it is remembered that the audience was composed mainly of our prominent musicians and critics, the applause may be accepted as a compliment to an entertainment of high order.

Mr. George Schneider gave a piano recital at College Hall, November 13th. As we have had quite a number of piano recitals here and the number of persons who really enjoy them is limited, Mr. Schneider may consider himself highly favored by the number in attendance. We get so much good music for nothing that people hesitate about paying \$1 for piano recitals. Mr. Schneider deserves the thanks of the music-loving public for bringing to light so much music that is good and deserves to be heard, yet is hidden and covered up by the tremendous amount that has been written. The Schubert Sonata, the Jensen Selections, and the Tarantelle by Nicode, seemed to please the most. Mr. Schneider improves and of late appears to put more soul into his playing. I append his programme to give you an idea of what all his recitals are:

Bach, C. Ph.—Sonata A flat major. (Buelow Edition, No. 6.
a. Un poco Allegro. b. Adagio ma non troppo. c. Allegro.
Jensen, Adolf.—Op. 2. 1. Of Coming Spring. 2 Humoreske.

3. In the Woods.
Op. 43. Idyls, No. 2. Field—Forest—and Love Gods.

No. 4. Dryade.

Schubert—Sonata, Op. 42.

a. Moderato. b. Andante, poco mosso. c. Scherzo.

(Allegro vivace.) d. Rondo. (Allegro vivace.)

Rheinberger—Op. 53 No. 3. Rondetto. Op. 67.

No. 4. Scherzoso. Op. 6. No. 1. Idyl. Op. 53.

No. 1. Capriccio alla Tarantella.

Nicode, J. L.—Op. 13. No. 2. Canzonnetta. No. 1. Tarantella.

The Cincinnati Orchestra has been organized with Michael Brand, Musical Director, S. E. Jacobsohn, Concert Master, and Louis Ballenberg, Manager.

The following names of the members guarantee the best home organization we ever had:

Violins—S. E. Jacobsohn, Henry Eich, Vic Fletcher, N. Froelich, H. Burke, N. Franks, Mr. Hauser, Mr. Binder, L. Wigand, M. Schehl, T. Schath, George Schath, Mr. Snodgrass, A. Brand, and A. Weber.

Flutes—Louis Holle, L. Ballenberg, and Th. Miller.

Oboes—Wm. Ross and G. Dohle.

Clarionettes—C. Shutt and F. Stempel.

Bassoons—I. Woest and Mr. Bartsch.

Violas—Mr. Baetens, E. Brookhoven, Mr. Eban, H. Leopold, and Ch. Reinhart.

Cellos—Theo. Hahn, L. Wiesenthal, P. Bohl, Mr. Helm, and Mr. Burk.

Basses—Chas. Melber, A. Gobrecht, F. Storch, and R. Menge.

Horns—A. Schrickel, A. Kraut, F. Bernard, and Mr. Koch.

Trumpets—H. Bellstedt and M. Heidel.

Trombones—F. Berold, C. Beyer, and G. Schutt.

Tympani—Leo. Brand.

The Lorelei, a woman's musical club, under the directorship of Professor B. W. Foky will in December favor the public with one of their really delightful concerts.

I hear that Pappenheim, Winant, Toedt and Remmert are to be the soloists in the "Messiah," Christmas night.

The "Five and Forty Blackbirds" composed of our best local talent with the genial Currier and his band have commenced rehearsing for a benefit for Mr. Horace J. Wetherell, who, having lost his health, is about to go south for the winter to recuperate. Some of the traveling minstrel shows no doubt get off more "fun," such as it is, than the "Five and Forty," but such superb music, vocal or instrumental, solo or chorus was never given at a minstrel show, as is given by the gentlemen participating in this entertainment. Among the new songs lately issued I find "The Old Inn Sign" transposed for a deep base voice. It was a favorite song of Mr. Wetherell's and will be sung at his benefit. The "creak, creak" of the old inn sign is distinctly heard throughout the ballad. One of the most truly artistic title pages for a comic song I ever saw is on one issued by Geo. D. Newhall and Co. It is entitled "Pompey's Honeymoon"—the song itself is a genuine darkey song. "Silver Carols and Christus" is the title of a sparkling lot of Christmas carols by Mr. W. H. Doane. "Christus" is a beautiful responsive service of scripture, recitations and songs for Sunday-schools at the Christmas festivities. It will take a week or less to prepare. A Christmas tree or any embellishments that may strike the fancy of those presenting it, may be added. It is calculated to interest the adults as well as the children.

The College of Music, it is said, will soon commence to erect new buildings—they have been compelled to rent some building adjoining their grounds.

As soon as the opera war begins I will furnish full particulars. Business is booming. Sheriff has taken possession of a music stock on Elm Street.

Yours,

CAMELOT.

VIENNA.

VIENNA, AUSTRIA, Nov. 12, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:

You have already waited a long time for some sign of life on my part in the shape of a letter. By way of excuse for my delay I would state that soon after my arrival here I had the good fortune (as they consider it here) of securing an engagement as flutist. During the electrical exhibition which recently took place here, there was called into existence a ballet as an extra attraction at the Imperial Opera House with electrical illumination, and it was in connection with this that my humble services were required. This and other things left me but little time for writing. The second and more important cause of my long silence was a certain dread upon my part to make my debut as a correspondent before your readers. As one grows older one learns more and more that it is practice that makes perfect in all things and that many a beginner in literary matters would get but little comfort from seeing his thoughts

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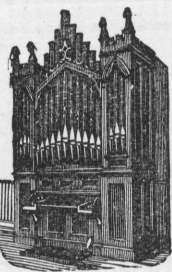
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Mobile Cathedral, " 3 "
1st Pres., Philadelphia, " 3 "
Epiphany, Philadelphia, " 3 "
St. John's M. E., Brooklyn, 3 "

in print before him. I certainly could wish for a more skillful pen than mine to give your readers an account of the musical life of Vienna.

Of music, both good and bad, we certainly have no lack. Among the bad I reckon the hundreds of hand-organs which, almost at break of day, wake one from slumbers sweet with waltzes and polkas from Millocker's "Beggars' Student" or from Johann Strauss' "A Night in Venice." Some eight or ten regimental bands furnish the music of the beer gardens, and the excellent string orchestra of Ed. Strauss furnishes the lovers of better music with refined enjoyment almost every evening. It were superfluous to say one word of praise of this orchestra. The *chic* with which they play waltzes cannot be described; one must hear it to understand what a waltz really is. The strictly classical music is attended to by the Philharmonic Society, consisting of the best talent in the orchestra of the Court Opera under the excellent conductorship of the only Hans Richter, and also by the Society of the Friends of Music, conducted by Hofkapellmeister Gerike. There lie before me as I write four announcements of chamber music *soirees* to take place at the Boesendorfer or Ehrbar Halls. The programmes contain some novelties. There is first the old and well-known quartette of Helmesberger and Sons, with six concerts; then the quartette composed of Fr. Radnitzki, A. Siebert, A. Stecher and Th. Kretschman with six evenings, the Gruen, Hilbert, Krentzinger and Humer quartette with four, and the A. Rosé, Jul. Eggard, A. Loh and Ed. Rosé with one evening. Furthermore Mr. Th. Kretschman, the cellist announces six extraordinary concerts with orchestra, made up in part of novelties. There yet remain the multitude of celebrated and uncelebrated traveling singers and instrumental *virtuosi*, so that the question for a musical correspondent is not where he can go but rather where he should go first.

At the Opera House, (concerning whose beautiful appearance and excellent management I shall write you later) there will be in December a *cyclus* of all Mozart's and Wagner's operas. The latter will please all the inbred Wagnerites; what effect it will have upon me remains to be seen. Of operatic novelties, *i. e.* novelties for your readers, I have heard three: "A Night in Venice" by Johann Strauss has so far had fair success at the *Theater an der Wien*. The dance motives it contains are charming; the text is flat, mostly made up of old jokes revamped, faithless wives, etc., all good enough to spend an evening with (the operetta, I mean.) "The Queen of Sheba" by Goldmark, given at the Court Opera House interested me greatly. Everything about it is original and in the new style of opera. The march in the first act and the ballet music in the second are fine pieces of orchestration. Goldmark seems destined to be one of the greatest composers of modern times.

Gounod's "Tribute of Zamora" really pleased me in every respect. One finds in this exquisite work hardly a trace of any reminiscences of "Faust," etc. Everything is new and beautifully set and when one has besides the good fortune of seeing and hearing the renowned Lucca in the principal role of Her-mosa, one cannot complain of an evening thrown away. I have not room to-day for an extensive review of his work and must limit myself to a few brief remarks. The first act is lyrically beautiful and charmingly instrumented; the second, in spite of its pompous setting, is the weakest musically; the third is the greatest both lyrically and dramatically. In the recognition scene between mother and daughter, Mme. Lucca moved almost the entire audience to tears by her excellent acting and her beautiful singing. Six recalls at the end of the act rewarded the great artist for her endeavors. The fourth act is a worthy conclusion of the very interesting work. Fearing to have already taxed the endurance of your readers, I hasten to close, hoping that it may please some of my acquaintances to hear from me in a foreign land. It is a pleasure here to meet some old acquaintance from America; so I thought at least when I lately met the skillful cellist W. Popper from America. He is a brother of the renowned cellist David Popper, was for ten years in America playing in opera and concerts and is now here engaged at the Opera House. The musical air of Vienna agrees with him better. It is to be hoped that that will also be the case with

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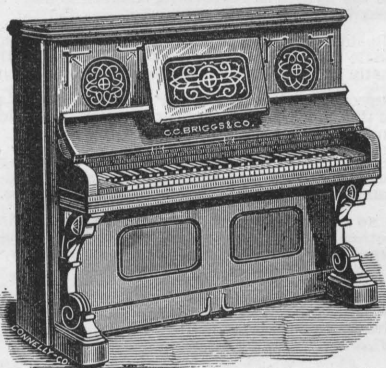
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SWEET SINGERS.

SOME time in the dim past—like many other great events, the date is lost in a dim obscurity—it was found the thing to create a waist in women. Up to that time the female figure was left to nature for development. The dress, falling from the shoulders, was in fact, drapery, loose and flowing, so that the form, left free, remained as nature intended it should be. After, it was drawn in precisely where the vital organs called for the fullest liberty. While the stomach was pushed out of place, the lungs and heart were reduced to the smallest space for life to exist at all. This is death to a good deal, but especially to the voice.

The weight of clothes carried by the waist instead of at the shoulder, as nature designed, is enough to perpetuate the evil. Besides this, nature, that is logical as well as economical, says: "Well, if you don't want full lungs, and heart, and natural stomachs, we will dispense with them," and so women come into the world, half made up, and men too, for that, and we can bid adieu to sweet singers.

I don't mean to say that full lungs and a healthy, well developed heart, or a digestive apparatus in the best order, make a voice. That is an affair pertaining to the vocal organs. What I do say is, that the voice cannot be maintained for the trying work of a public singer, without those organs. No one has an adequate idea, unless in the business, of the strain a prima-donna has upon her in an opera. Rail splitting is less exhausting.

They seem delicate enough, the fair virgins, but did you ever see a prima-donna eat? I have. There is no day laborer who takes heartier food, or with more relish, than those song-birds of the opera. In my younger and more vealy days (if that were possible), I had the verdant turn, common to very young man, of affecting opera singers and ballet dancers. To see such feed destroys all the poetry of the thing. Beer and roast beef, salads of all sorts, and sweets that prove their appetites healthy.

The taste for sweets indicates a natural and healthy condition of the system. Women, children, negroes, savages and all animals are fond of sweets. It is only when we have vitiated the stomach through unnatural food and excess that we sicken on sweets.

The sweetest music and the highest poetry seem to envelope the singers and their private lives. We see and hear them only when giving utterance and life to the highest artistic creations. Hence the mystery. But the glamour soon disappears when you come in contact with them. They are no better nor worse than other people, but we unreasonably expect more.

It is the same with actors and actresses. I had the honor once of supping with Rachael. She was preparing to visit our free and enlightened land, and thought it good to cultivate our legation at Paris. Hence the honor done.

By-the-bye, Prince Plon-Plon, now the imperial bill-sticker of Europe, was one of the guests. He was said to be one of Rachael's favored many. I had worshiped, almost, the wonderful actress, but I must confess my admiration received a shock that night from which it never recovered.

Opera singers come from the lower classes of Europe—from races who never knew what waists were. The music of those lands is as common and free to all as the air they breathe. It is not the common education, it is the common life, and from the laboring classes come these sweet singers whose voices charm our hard-earned dollars from our pockets.

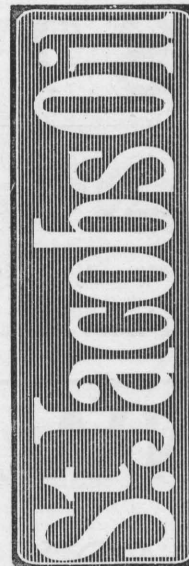
I heard an opera manager once say that he could get tenors enough with good voices, but to find such a fellow with clean nails, who would use his handkerchief, was very rare. Now we have no such class. The wives and daughters of our laborers all have waists, and, of consequence, no voice. The corset is our badge of respectability, and a woman without a waist considers herself disreputable.

DONN PLATT.

The ladies are wearing little gold tuning-forks for hair pins, which indicates that "There's music in the hair."

Music at home. (The egotism of genius.) Eminent violinist—"Dell me—who is dat liddle paid old chendleman viz ze vite viskers and ze bince-nez, looking at ze bigchus?" Hostess—"It's my Uncle Robertson. I'm grieved to say he is quite deaf!" Eminent violinist—"Ach, I am zo zorry for him! He vill not be able to hear me blay ze vittle!"—*London Punch.*

DURING the temperance excitement, a German brother was asked to say a few words for the "dear cause." Rising to his feet he began as follows: "Latees and shendlemens, I vas glad dem vimmins vat I see here to-night vas stop trinkin. Off some man trink and fall dot gutter in, mit his legs up, it is pad; but if a vimmins gid trunk and fall dot gutter in, mit her legs up, dot vas worsen as pad, mind I tole you."



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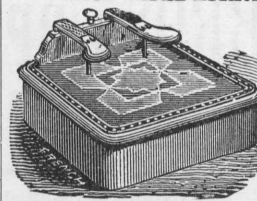
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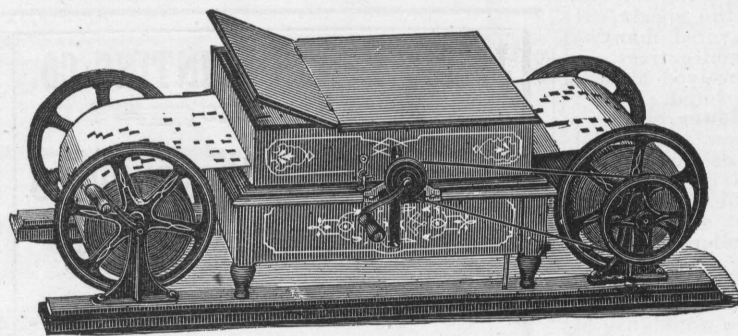
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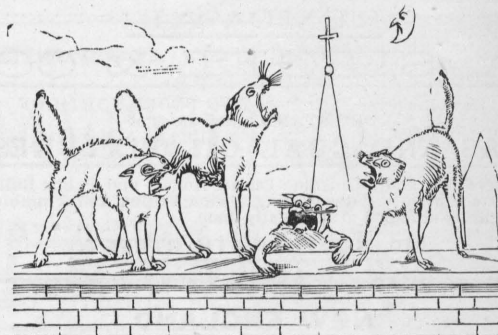
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WHAT is the most productive of mal-aria? A squeaky-voiced soprano.

PEOPLE who say they could live on music must be fond of note meal.

CHINESE actors differ from all others in not following their queues.

ORCHESTRAL players are a toney set of men, and a piccolo is about as high toned an instrument as there is.—*Boston Times*.

A NOTED physician says that nearly all women have smaller chests and trunks than they ought. Baggage men don't think so.

GEORGE WASHINGTON's "little hatchet" story has been dramatized. It is a drama in two acts. Let it be cut down.—*Waif*.

It was a mighty mean man who wrote "Pull Down the Blind." Probably he would also be in favor of kicking the cripples.

BASE-BALL clubs ought to affiliate more with vocal societies. Both pay a great deal of attention to the pitch.

WE do not know that auctioneers are especially inclined to hypochondria, although their tastes are of the more-bid order.

A RECENT poet says: "As she sighed he sighed." If they were sitting side by side, it might have been a great sight worse.

A FAMOUS Irishman thus wrote to a friend: "At this moment I am writing with a sword in one hand and a pistol in the other."

A NEW YORK actress wore a string of cranberries around her neck and the papers next morning referred to her "magnificent coral necklace."

THE *Boston Star* says: "The bigger a newspaper is, the more bustle there is about it." It probably means that the bigger a bustle is, the more newspaper there is about it.

A CONNECTICUT poet sings: "I hear the hiss of a scorching kiss and the rustling of silk embraced." It's curious what a man can hear if he goes around listening.

A CINCINNATI advertisement:—"To Let—A four-room house near the center of the city, opposite a music garden; has a beer saloon on each side, and all the comforts of a home."

A YOUNG man who went to the war began his first letter to his sweetheart after this fashion: "My dear Julia—Whenever I am tempted to do wrong, I think of you and say, 'Get thee behind me, Satan.'"

A CELEBRATED organist slipped off his bench recently, while playing a Bach fugue as a postlude. He was immediately expelled from the church as a Bach-slender, and is now a fugitive.—*Musical Herald*.

"How are you and your wife cummin' on?" asked a West Point man of a colored man. "She has run me off, boss. I is to blame, boss. I gave her a splendid white silk dress, and den she got so proud she had no use for me. She 'lowed I was too dark to match the dress."

HE was no longer young; he had been for years bald; he was never good looking; and he said to little Pearl, in the presence of her parents: "Come now, Pearl, tell me, what do you think of me? Am I handsome or ugly?" And Pearl replied: "I ain't going to tell you, for, if I did, ma' would spank me."

WE don't know exactly how newspapers were conducted at that distant period, but during some recent excavations in Assyria, a poem on the silver moon was dug up. It was engraved on a tile, and close beside it were lying a large battered club and part of a human skull. You may draw your own conclusions.

IT was announced, says the *Indicator*, that George C. Miln played "Hamlet" at Emporium, Kan., to "the largest and most fashionable audience of the season." It did not seem to detract from the merit of the performance when, "at the close of the second act, there were vociferous calls for the author of the piece."

AT an auction art sale, the other day, a marine view was about to be knocked down at a handsome figure, when a bluff sailor, who happened to wander in, exclaimed earnestly: "My stars, if there isn't a vessel drifting on to the rocks with a strong breeze blowing off shore!" The artist took his work home to re-arrange the wind.

A YOUNG couple in their honeymoon are dallying languidly with the grapes at dessert. She (archly): "And you don't find it tiresome, dear, all alone with me! You are quite, quite sure that you don't wish to go back to your bachelor life again?" He (earnestly): "Quite, my darling; indeed, married life is so awfully jolly that, you know, if you were to die to-morrow, I'd get married again to-morrow."

A MILWAUKEE belle attending a theatre in New York City recently complained in one of the scenes that the light was too dim to see the acting properly. "Won't you try this glass?" asked her escort, handing her his lorgnette. Hastily covering the suspicious looking object with her handkerchief, she placed it to her lips, took a long pull and then handed it back in great disgust, saying: "Why, there ain't a drop in it!"

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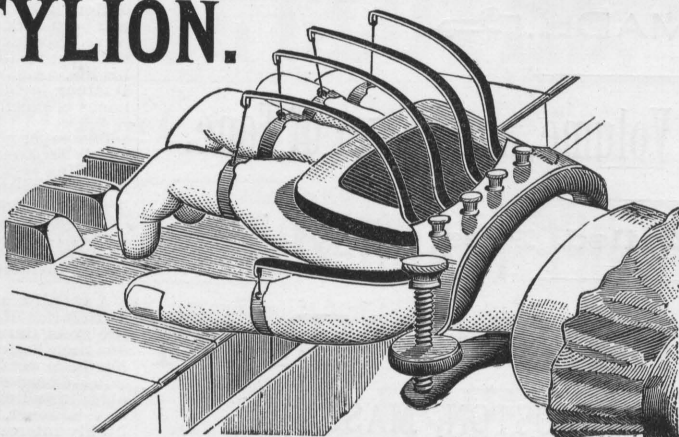
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COKE and Blackstone are supposed to be the legal authorities most consulted by coal dealers.

THE London World tells of a new contrivance to make ladies taller. The ladies have contrivances enough for making men short.

THE happy father of twins sent the following message to a distant brother: "Immense joy—we got twins to-day—more hereafter."

A LADY and gentleman accidentally touched each other's feet under the table. "Secret telegraphy," said she. "Communion of soles," said he.

"THAT prisoner has a very smooth countenance," said the judge to the sheriff. "Yes," said the sheriff, "he was ironed just before he was brought in."

BARTHOLOMEW's statue of "Liberty" will be put up in New York harbor early next spring. To give it a national interest it will wear a pair of David Davis' pants and one of Senator Tabor's night-shirts.

"Now, children," said a teacher to a class in physiology, "I want to explain to you what the cuticle is. Look at me; what is this all over my hands and face?" "It's freckles, sir," was the unanimous answer.

"ARE those pure canaries?" asked a gentleman of a bird fancier with whom he was negotiating for a pair. "Yes, sir," said the dealer, confidentially. "I raised them 'ere birds from this very canary seed."—Philadelphia News.

SCENE—Teacher with reading class. Boy (reading): "And as she sailed down the river—" Teacher: "Why are ships called 'she'?" Boy (precociously alive to the responsibilities of his sex): "Because they need men to manage them."

"So your husband is an editor? Now, tell me, does he always write just what he thinks about an entertainment?" O, dear, no! It wouldn't do. His paper goes into the best of families, and profanity is out of the question."—East Boston Argus.

"MY son," said a mother to her little boy, four years old, "who above all others will you wish to see when you pass into the spirit world?" "Goliath!" shouted the child, with joyous anticipation, "unless," he quickly added, "there's a bigger feller there!"

A TEXAS debating society debated the question: "When a watermelon vine runs onto another man's land, who owns the melons?" The referee decided that the colored man who lived about a mile and a half from the two farms owned the melons.—Peck's Sun.

"MAMMA," said Master Harry, "how fat Amelia has grown!" Yes," replied his mamma: "but don't say 'fat,' dear; say 'stout.'" At the dinner-table on the following day, Harry was asked if he would take any fat. "No thank you," said Harry; "I'll take some stout."

"Anything new?" asked a reporter of the firm of Peck & Wildman. "Yes, sir," promptly replied Uncle Steve: "a man got shot here this morning." The reporter caught a fresh hold on his note-book and pencil, while a twinkle appeared in Uncle Steve's eye. "What did he pay for the shot?" asked the reporter, with his pencil poised. Uncle Steve wilted.—Danbury News.

Two Germans met in San Francisco. After an affectionate greeting, the following dialogue ensued: "Fen you said you hef arrived?" "Yesterday." "You come dot horn around?" "No." "Oh! I see; you come dot Isthmus across?" "No." "Oh! den you come dot land over?" "No." "Den you hef not arrived." "Oh! yes. I hef arrived I come dot Mexico drough."

An old Scotch preacher once announced his theme in the following language: "Me brethren, I tak as me text to-night, 'The devil he goeth about lek a roorin' leon, aw' seekin' whoam he may devour.' I shall divide my subject into four heads, namely: Why the devil he goeth about; why the devil he goeth about lek a leon; who the devil he is aw' seekin' to devour, and what the devil he is roorin' about."

A GENTLEMAN, walking near Oxford, was met by some students of the university, one of whom addressed him with: "Good morning, Father Abraham." "I am not Father Abraham," said he. "Good morning, Father Isaac," was the reply. "Good morning, Father Jacob," said the third. "I am neither Abraham, Isaac nor Jacob, but Saul, who went to find his father's asses, and lo! I have found them."

A YOUNG American, who had been in Paris for a year studying medicine, was visited by his father. Like a dutiful son he parades his paternal conscientiously through the city, and points out its architectural lions. Finally they halt before a many-pillared building. What is that lordly pile?" asks the old man. "I don't know," replies the youth; "but there is a *sergent de ville*." They cross over and put the question. "That gentlemen," says the official, "is the Medical School."

COUSIN EMILY (whose young man sits opposite in dreamy contemplation of his innamorata)—"Do you like your new doll, Bertha?" Bertha—"Et tuzzin Em'ly; I loves it weal lots, all but one fing!" Cousin Emily—"Why, what is that, Bertha?" Bertha—"Dolly's hair will come off; but tuzzin Em'ly, she isn't a truly lady, oo know, 'cause her tooftins won't come out all in a bunch, like ours does, oo know." Which was more than Emily's young man ever dreamed of.

A WELL known liberal clergyman, relates that lately talking to some youngsters on the coming vacation and diverging into the necessity of kindness to animals, he incidentally remarked: "Boys are often cruel to frogs and toads. I remember when a boy of wickedly filling up a toad with fire-crackers and then lighting the slow-match." He was horrified to see this remark received with the liveliest emotions of interest and delight, and utterly prostrated as he passed out at hearing one urchin say to another: "By jings, that's a new note. Won't we have fun blowing up the bull paddies down in the medder."

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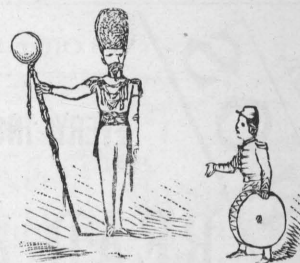
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To the stately village bridal,
With its feasting, dance and mirth,
There came a gray-haired singer—
One of the poor of earth.

Silver and gold and jewels,
The rich guests brought along;
The bard had naught to offer
But just one little song.

Dust are the bride and bridegroom,
The proud guests lowly lie;
The costly gifts have crumbled—
The song will never die.

—Von Bodenstedt.

M. LEO DELIBES' *Lakme* will shortly be produced at the Opera-house, Frankfort-on-the-Maine.

A NEW piece, *Le Gavroche*, with music by Ch. Lecocq, will be produced this season in Paris, and Mdle Jeanne Granier will play the principal part.

WAGNER'S "Die Meistersinger von Nürnberg" has been translated into Swedish by Franz Hedburg and will be performed at Stockholm during next season.

MR. FRED. LOHR, of Behring piano fame, made us a pleasant call recently. He had just closed a very large contract with D. S. Johnson & Co. of Cincinnati.

PAYSON, the Miller Piano man, has been in St. Louis, and is as jolly as ever. He managed to down the malarial fever in Texas, which shows he's as good as quinine.

THE programme of the dedication of Chickering Hall, which the Messrs. Chickering have kindly sent us, is an artistic piece of work. The concerts, afternoon and evening, are treated of in our Boston correspondence.

THE Philharmonic Quintette Club's first concert at the Pickwick Hall did not draw the audience it should have done. The work of the Quintette on this occasion was most excellent. Raff's A. minor Quintette, being the gem of the evening. We trust that subsequent concerts of this really meritorious organization will be better patronized.

MR. KAARLO KROHN, the Finnish student who has been traveling in Esthonia for the purpose of collecting the folk-songs, has during the past summer obtained over one thousand; and the Finnish Literary Society in Helingsfors has now over thirteen thousand such songs in its possession, all of which bear more or less resemblance to the Kalevala.

ONLY one novelty is being prepared at the Court Theatre of Weimar for the coming winter—viz., "Quentin Durward," by the Belgian composer Gevaert. Berlioz's "Benvenuto Cellini," which was performed on this stage for the first time in 1853, under Liszt's conductorship, will, however, be remounted with the well known tenor Herr Schott in the title role.

MR. T. BAHNSEN has begun, in a small way, the manufacture of upright pianos at 1114 Washington Avenue, St. Louis. Mr. Bahnsen is a thorough workman, one of the few who can make and make well all the parts of a piano. He is besides a young man and full of energy and we should not be at all astonished to find him, in a few years, at the head of a large establishment.

THE *Birmingham Post* hears from a trustworthy source that M. Gounod has made great progress with his Oratorio *Mors et Vita*, which he is writing for the next Birmingham Festival. A visitor who has had the privilege of hearing some fragments of the work is of the opinion that it will be placed at the head of M. Gounod's compositions, and the composer himself is convinced that it will take rank in advance even of "The Redemption."

THE German musical papers lament the death, at Buda-Pesth of Herr Robert Volkmann, a gifted and prolific composer. He was born at Lommatsch, in Saxony, on April 6th, 1815, and received his musical training at Leipsic. At an early age he settled at Pesth, which became his home for the greater part of his life. Among his most important works are a Symphony in D minor, incidental music to *Richard III.*, and numerous specimens of excellent chamber music.

THE paper mills of the world, about 4,000 in number, produce nearly 959,000 tons of paper made from all kinds of substances, including rags, straw and alfa. About one-half this quantity is printed upon; and of those 476,000 tons, about 300,000 tons are used by newspapers. The various governments consume in official business about 100,000 tons; schools, 90,000 tons; commerce, 120,000 tons; industry, 90,000 tons; and private correspondence another 90,000. The paper trade employs 192,000 hands, including women and children.

A REAL literary treasure has been discovered in the memoirs of Heinrich Heine. The manuscript had been confided by the great German poet to his friend M. Julia, who was at one time Prefect of the Bases-Alpes. Now that Mdme Heine has been dead a year, M. Julia has decided to give this much-discussed work to the world. Great curiosity is aroused about this literary *bonne bouche*, for the memoirs, which consist, however, of only 200 pages of writing, are said to be highly interesting.

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THE *Musical Courier* in a recent issue credits an article to "D. T. in the London Musical World." As D. T. is an abbreviation for "Daily Telegraph," the appropriateness of the credit and the "cuteness" of Bloomy & Co. in giving it are apparent.

OUR St. Louis readers will be glad to see from our Vienna correspondence that our (and their) old friend Schillinger is alive, well and apparently as happy as it is possible for a sensible mortal to be. We appointed him as our regular correspondent before he left St. Louis and we are glad to learn that his delay in writing had no more serious cause than his modesty. He'll get over that soon and we may now expect regular letters from the musical capital of Germany. Mr. Schillinger is a man of varied talents and if his capacity as a flutist has been already recognized, it cannot be otherwise that his talent as a pianist and his character as a gentleman will make him quite a favorite.

PREPARATIONS are now being actively made at Westminster Abbey, says the *London Musical Times*, for the reception of the new organ, and amongst other works we may mention an extensive excavation in the Cloister quadrangle for the reception of a gas engine, by which the new instrument will be blown. The end of this month was, we believe, named as the time when the organ would be erected, but it is now hardly likely that it will be heard during this year. For the present it will stand upon the screen, but as it may be hoped and expected that this unsightly excrescence will one day be removed, it is probable that a plan of division, similar to that of St. Paul's Cathedral, will ultimately be resorted to.

CHARLES GOUNOD, in addition to being the gifted musician who has given us perhaps the most popular opera of the century, is also a poet in his leisure hours, and is an admirable reader of verse. In his revised work, 'Sappho,' he has the advantage of the association of that distinguished dramatist Emile Augier. Gounod's talent as an elocutionist was shown to special advantage one day recently in his formal readings of the libretto of the new opera to the artists of the Academy of Music, as the Parisians style the palace of music on the Boulevard. It was a marked departure on the author's part from the established routine to entrust the reading of his poem to his musical collaborator, but it must have been done thorough justice to; for, strange to say, all the artists are satisfied with their roles.

HERE is a specimen sentence from an editorial paragraph in the *Musical Courier* of Nov. 14:

"Time makes sterling gifts glow with greater refulgence, while those who inanely oppose it are doomed from the outset to be considered contemptible curs and to pass into oblivion like all such have done before."

If we must write like they have written, we must say we agree that sterling gifts is not to be opposed inanely—whatever that means. The *Courier* is the paper that, some months ago, mourned, editorially, over the poverty of the English language. We mourn with it over the poverty of the English of its editorial columns; but we would call its attention to the fact that most people would call the sentence we have quoted "Bob-tailed Dutch," rather than English.

The recent, sudden death of the tenor Ronconi, at Sinigaglia, was a dramatic event that struck awe into the bosoms of all who witnessed it. There have been, in the history of the stage but one or two similar tragical terminations to a professional career. The theatre was crowded, the orchestra began to play, the curtain rose, Ronconi, as Faust, was seen sitting in a chair. The public welcomed him with applause; he tried to rise and bow his acknowledgments, but was unable to do so, and trembling all over, sank back. He uttered some words that were unintelligible. The orchestra continued to play, but the tenor remained mute. Many thought that he was drunk and expressed great indignation. Ronconi sat still, with his eyes glassy and unmoving; his lips were in motion, his mouth opened and shut; but not a word or a sound proceeded from it. He raised his hand painfully to his head. The public continued to hiss. The manager then came forward, and endeavored to explain that the singer was seized with a sudden panic. Hisses continued with redoubled force, and the curtain was rung down on a *bona fide* death scene. Ronconi expired at three o'clock in the morning, without having recovered consciousness. He was the son of the celebrated baritone, Ronconi, the contemporary of Lablache, Grisi, and Alboni.—*Ex.*

THE *Musical People* queries as follows: "Will Charlie Brainard get up and explain how it happens that he abuses Beatty for advertising bogus organs at cheap prices, while he himself does the very same disreputable thing? Is it any worse for Beatty to announce the 'Beethoven Organ' for \$65 than it is for S. Brainard's Sons to advertise the 'Brainard Organ' for \$50? Beatty, at least has a 'factory.' Where is the organ factory of S. Brainard's Sons?" Now, those are questions we cannot answer, but they suggest others which the editor of *Musical People* can answer easily, so we'll put them. Will Mr. Daniel tell us whether he did not know about the 'Brainard Organ' when he was the Brainards' agent in New York? Is there any connection between the severance of his relations with the house in question and the queries we have quoted? Finally, what constitutes a 'bogus organ' anyhow?

"ROSITA, or *Cupid and Cupidity*," a comic opera in two acts—Libretto by Harry B. Smith, (of the *Chicago News-Letter*.) and music by Geo. Schleiffarth, is now in active rehearsal by the *Fay Templeton Opera Co.*, and will be produced about Christmas by them, in Chicago. Our readers have already been informed of the plot of the libretto. As to the music, we feel sure it will be bright and interesting. Mr. Schleiffarth is a musician of much more than ordinary ability, and is not unknown to our readers, since a number of his compositions have appeared in the *Review*. His 'Come Again, Days of Bliss,' with which our readers are familiar, for instance, will rank with any similar song written. We shall be glad to hear of the success of this work, and shall be inclined to think the trouble is with Chicago and not with the opera, if the latter does not prove a 'go.'

OUR BOOK TABLE.

HISTORY OF THE HANDEL AND HAYDN SOCIETY, prefaced with a brief account of Puritan Psalmody in old and New England, by Charles C. Perkins. Vol. I, No. 1. Boston: Cupples, Upham & Co. If we can judge from this first part, the Handel and Haydn Society of Boston is to be congratulated upon its selection of an historian. Mr. C. C. Perkins writes a terse and yet elegant English. He knows what he is going to say and says it. The introductory account of Puritan music contained in this issue is very interesting both from an historical and a musical standpoint.

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Smith—Reporter no longer, my boy

Jones—Please explain.

Smith—Well, I got a job on the *G.-D.*, you know, and all went well until, in a moment of inadvertence I said that Emma Abbott had interpolated "The Last Rose of Summer" into "Martha." McCullagh had to make a row about it and wanted to know if I didn't think it would be a good idea to say that somebody had interpolated the Lord's Prayer into the Bible—I could not stand much talk and I resigned.

Jones—Too bad—too bad.

Smith—Yes sir, too bad, especially as I had an article ready on the President's message.

Jones—What does the President's message have to do with music?

Smith—That's just it—it had nothing to do with it. It talked about foreign relations but said nothing about musical relations—it even talked about forests and said nothing about amending the constitution so that an exclusive charter could be given to the committee of the Music Teachers' National Association for the granting of musical diplomas and certificates. The President, sir, has no music in his soul and the man who has not music in his soul, so says Shakespeare, is—But pardon, what do I care—I'm no longer a musical reporter and I don't care anything about the message—it's good enough to suit me—but would I not have whooped it up for the musicians if I had had a chance at the message!

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THE *American Art Journal*, referring to our article on "Certificates for Music Teachers," says:

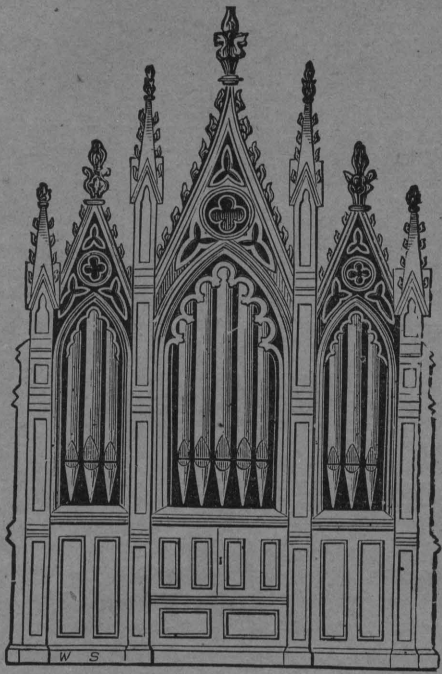
"The able article upon 'Certificates for Music Teachers,' reproduced in our last issue, is the editorial opinion of our much esteemed contemporary, KUNKEL'S MUSICAL REVIEW. The subject treated is growing into one of considerable interest, since the Music Teachers' Association appointed a committee to draft a plan for the establishment of a College of Musicians, which would be empowered to grant certificates of competency to the teachers of music, in the hope of putting an end to quackery. The position taken by our contemporary is entirely logical; its views are clearly and comprehensively expressed and its suggestion that the proper place to begin the reform is at the foundation, by making music an integral part of the common school curriculum, will meet with the approval of all, and their name is legion, who believe the problem to be purely an educational one."

WHAT THEY SAY.

We have never solicited a compliment or notice of any sort for the REVIEW, and yet they come almost daily. Here are two from well known piano houses in Boston. Mr. Geo. W. Carter, of the Emerson Piano Company, writes in a letter to Mr. Chas. Kunkel, dated October 7th: "You do in all respects publish the best musical paper in this country, and I believe it when you publish it that every number is worth thrice the cost. Every one that I have shown it to says so," etc. Mr. Carter was in St. Louis some ten days later and verbally reiterated this statement, making it even more emphatic. C. E. Woodman, of the well known and rising firm of C. C. Briggs & Co., writes us from Boston in date of October 16, "I am not only pleased but surprised at the amount and excellence of the reading matter and music contained in your journal. It must surely continue to increase in circulation and find acceptance with a larger number of musical people throughout the country than all others combined. I consider yours a genuine musical journal and you have my best wishes for its continued success."

In the vast amount of business transacted at the Baltimore, Md., Postoffice, Mr. M. V. Bailey, Superintendent of the Mails, is kept exceedingly busy, but somehow he finds a spare hour or day to go fishing, and from his experience he gives his testimony, that St. Jacobs Oil is the best remedy in the world for rheumatism, sprains, sore feet and joints, bruises, etc. It is the remedy for fishermen and gunners, who should always keep a bottle on hand.

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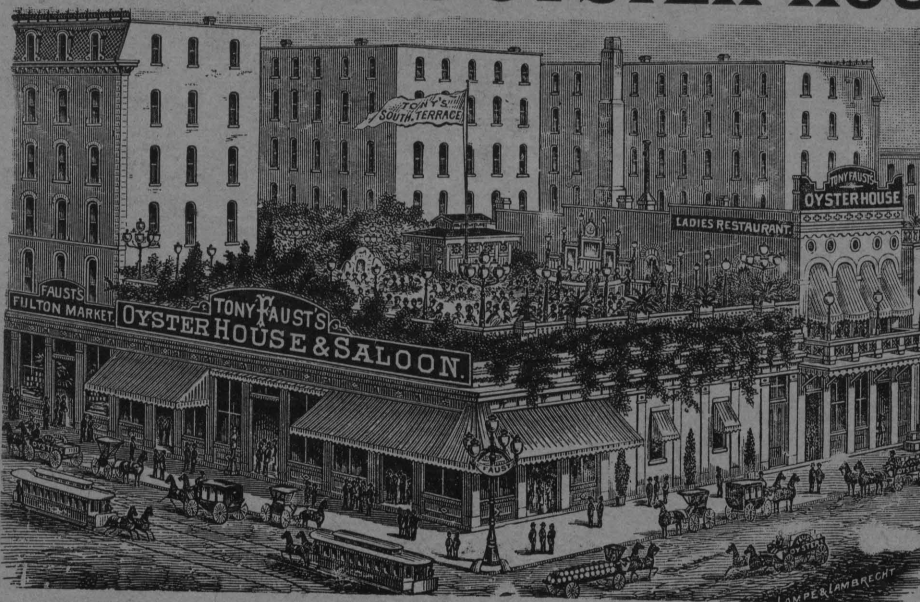
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